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House & Garden

July 1939

DOUBLE NUMBER

SECTION I

TRENDS OF TOMORROW
Decoration at the N. Y. Fair

SECTION II

GARDENERS' HANDBOOK
for Summer and Fall

Price 35 cents

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of Flower Prints

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in a Handsome Portfolio Case

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These are the flower prints selected by the Editors of House & Garden for serial appearance in the magazine. Here they aroused so much admiration, and so many requests for duplicate prints, that a special portfolio edition was authorized.

As each color engraving is printed separately, the collection is a valuable source of decoration for the home. Individual prints can be selected for framing. At the same time, it is an authentic reference volume for the library of the print lover—its interest being pointed up by Richardson Wright's Introductory essay, "Flower Prints and Their Makers".

At any time of the year, this charming Portfolio of floral engravings is a perfect answer to the gift question. If you wish, we are glad to ship your gift direct to your friend and mail a gift certificate in your name.



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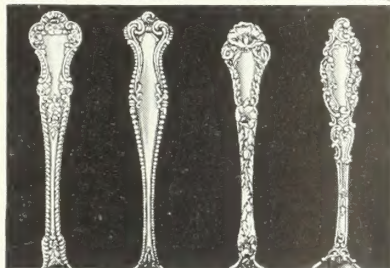
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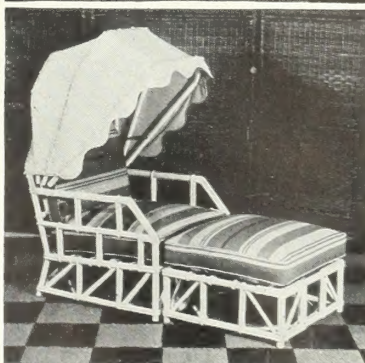
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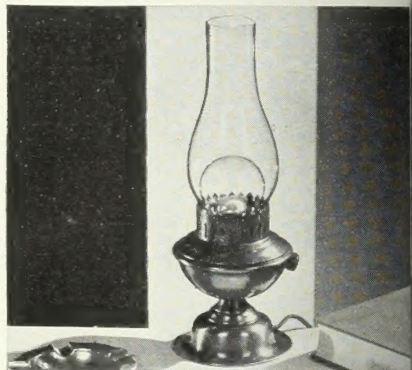
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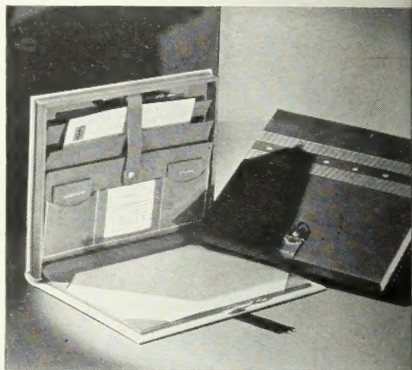
To study the tranquillity of grandpa and grandma is an object lesson in itself. Hand carved and painted by American craftsmen, they stand 3" high, cost \$2.50 each. The wise old Mammy in red calico adds sparkle to this scene and is \$2.25. These three figures come from a large selection at Lathrop Haynes, 392 Park Ave., New York City



FOLLOW your grandmother's liking for an old-fashioned brass lamp with a clear glass chimney and a broad wick. But instead of the smudge and smell of kerosene you'll have a faint electric night light beside your bed. Completely wired this lamp, 12½" high, is only \$2.75 prepaid. Aerolux Light Corp., 653 Eleventh Avenue, New York City



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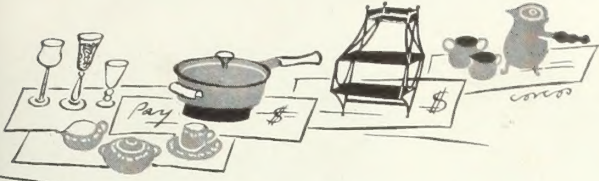
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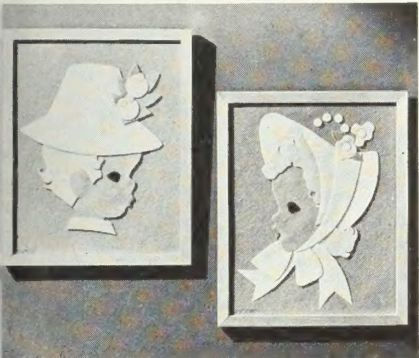
AROUND



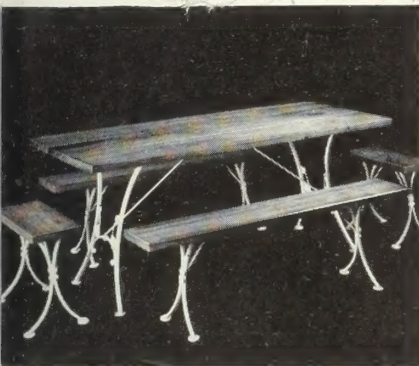
If you are interested in any of the things shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case.



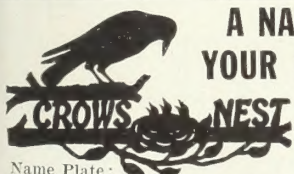
AN eventful tea will be served on this delightful set in the "Thousand Wise Men Pattern." Bands of copper, turquoise, black and blue decorate a tan background. A fine gilt edging trims each of the 23 pieces which sell for \$7.50 complete. Attractive raffia mats sell in sets of 13 pieces for \$1.85. From Gunn & Latchford, 323 Fifth Ave., N. Y. C.



PUT these colorful felt pictures in a bedroom and admire (for you can't help it) the delicate cut-out features of the children. The pictures come with either a pastel pink or blue background and have natural wood frames measuring $10\frac{3}{4}'' \times 8\frac{3}{4}''$. This gay pair is \$5.50, prepaid. They come from Yale Barn, located at East Canaan, Connecticut



BE completely modern out-of-doors with this five piece Smörgåsbord set made of California redwood with wrought iron bases in either antique green or white. The set is guaranteed not to warp or be affected by weather conditions. The table measures 28" high, 30" wide and 71" long. With four benches, \$39.75. Adams, Inc., Indianapolis, Ind.



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House Number:
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The above Crow's Nest can be made into a Gull's Nest, Robin's Nest, or your Own Names' nest, etc. $24\frac{1}{2}''$ long x $14''$ high, $\frac{1}{8}''$ thick. Aluminum \$15. pp. Bronze \$22. pp. All work can be furnished in bright metal colors, black or rustic. With bracket for post or lawn display \$3.00 additional.

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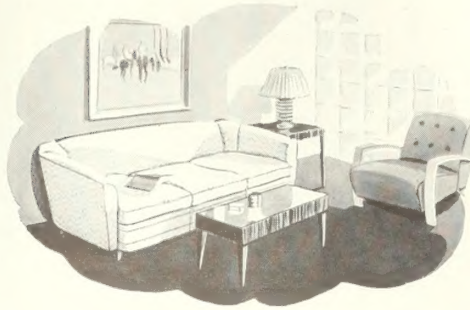
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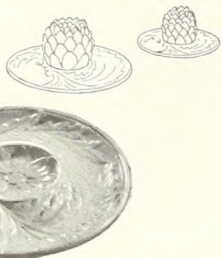
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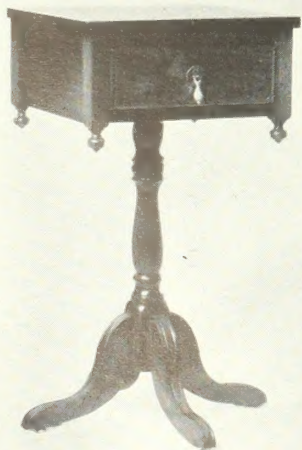


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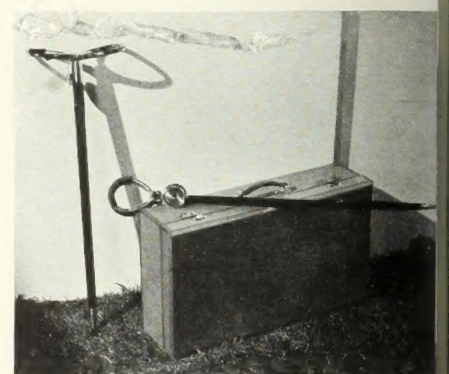
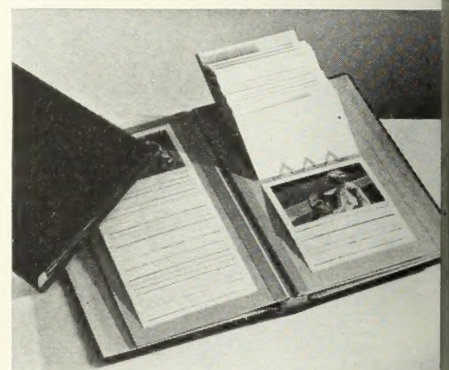
LITTLE crystal sauce boats to use for melted butter for lobster, sauce tartare for scallops, meat sauces and all your salad dressings. They measure 5½" across the top, have tiny glass ladles and come in pairs—just the way you'll want to use them—for \$1.25, prepaid. You can get them from **Stanley Davis** whose shop address is Old Lyme, Connecticut

START a photographic record of this Summer with a convenient Foto-folio that files and displays 224 pictures in one volume. Fully equipped with gummed strip cloth hinges for easy mounting. Covers in red, green, brown or black. Genuine leather and gilt-edged pages, \$5. Other models available from \$1 to \$10. **E. E. Miles Co.**, South Lancaster, Mass.

SALAD ingredients beautifully boxed for your hostess tell her that you appreciate her hospitality as well as her knowledge of what makes a perfect Summer salad—even to the fine details of English salt crystals and whole pepper with wooden grinders for each. Complete for \$5, or buy items separately, at **Maison Glass**, 15 E. 47th St., N. Y. C.

ARRIVE at the Fair and at the Summer races with a seat stick that has an English sporting air. The disc at the side can be screwed to the bottom of the shaft for steadiness. Open stick with chromium seat is \$5. The closed one, an imported Howell stick, has a hand-sewn pigskin seat, sells for \$10. **Scully & Scully**, 506 Park Ave., New York City, N. Y.

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AROUND



Set a sport table with these brightly clad figures that make such cunning place cards. Both boy and girl models in swimming, golfing, tennis, riding and sailing poses. Select those suitable for your guests. Assorted or all one sport, the cards and figures sell for 25c each, prepaid. Available at M. T. Bird, 39 West Street, Boston, Mass.

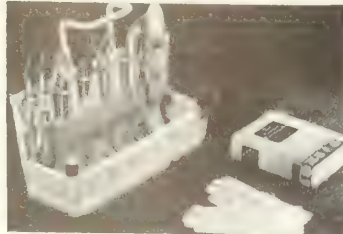
A PLANT stand that, as you've probably guessed, is a copy of an old wig stand. This one preserves its ancestral dignity and is beautifully made of solid mahogany. It measures 31" high. With each stand comes a bowl of fine green glazed pottery. Complete, the stand is only \$13. Lennox Shop, 1127 Broadway, Hewlett, Long Island, N. Y.

No gardener will scoff at clipping shears that have plenty of finger room and are really self-sharpening. This pair retains the shape of an old horseshoe from which it was hammered, is strong and lasting. They measure 8¼" long, cost \$1 a pair. You can order them from Malcolm's House & Garden Shop at 524 N. Charles Street, Baltimore, Md.

Try to imagine this crystal cock spilling over with New England rambler roses and adorning your Colonial fireplace. Even unfilled, this barnyard fowl crows its superiority over all other brilliant decorations. He stands 7½" high and measures 8½" across. Use a pair or buy just one for \$5 at Pitt Petri, 501 Madison Ave., New York City.

You'll use silver bells instead of buzzers at the table in your Summer home and here are two for you to choose from. One is chased with a clover leaf design; the other is plain with an English crest. Both measure about 2½" across the bottom of the bell, have a clear ringing sound. They are \$4.50 each at Olga Woolf, 509 Madison Ave., N. Y. C.

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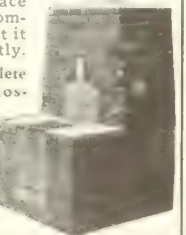


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THE DOG MART OF

The Popular Great Pyrenees

This appears to be the age for selecting "Glamourites" in various fields. It seems to me that the Great Pyrenees might well be termed the "Glamour Dog" for 1939. It fills the requirements of beauty supreme, personality plus, charming manners, nobility of bearing, aristocracy of breeding, and grace of action. It is the "country gentleman" of the canine world—reserved, discreet, intelligent, and dignified.

I fully believe no other long-coated large breed of guard dog has made such gains toward popularity as has the Great Pyrenees during the last two years. It is no longer the relatively rare and unknown dog of the few who had either imported specimens to establish kennels or become so enamored of their charms and beauty abroad as to search them out diligently for pets. Today the Great Pyrenees has spread nationwide across the country, into Canada, and across the waters even to foreign lands, to Porto Rico, South America, Belgium, and far-away India. They are now owned by increasingly more and more families far and wide from the homes of "We The People" to the large country estates and châteaux of the aristocracy here and abroad, and even to the palaces of princes.

The Pyrenees today in every essential is still the same dog that he was hundreds of years ago, a fact evident in a comparison between the dogs of today and those in Oudry's original painting of La Chasse au Loup painted about 1756.



"ANIMATED SNOWDRIFTS OF THE PYRENEES." MRS. B. A. FAYE



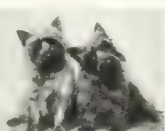
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Also Scottish Terrier
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HOUSE & GARDEN

This has ensured to the Great Pyrenees his rugged constitution, his hardiness, and his lack of nervousness—all good strong inheritances from his healthy out-door life as guardian of the flocks high in the Pyrenees Mountains. This naturalness of the breed is one of its charming features. The Great Pyrenees requires no special trimming or plucking—just a good grooming with a stiff bristle brush three times a week to keep the coat healthy, glossy and free from foreign objects. It is a coarse coat and does not mat easily nor soil.

The Great Pyrenees is trustworthy and gets on well with other breeds, never picking a fight unless attacked. These are great factors in his favor in this age when one's neighbors and visitors and their dogs must be considered. He merely gives the alarm and warning of approach by a loud deep bark, which is in no way objectionable, and then blocks the advance of the would-be intruder. He rightfully protects what is his master's and allows no nonsense in his absence. He gets on well with other breeds large and small. Our dogs, for instance, have shared our house and kennel runs with English Cocker Spaniels, a small Pyrenean sheep dog used for herding, a white Pekingese, and a Dachshund, which certainly gives a pretty good test for variety and size!

And lastly, the Great Pyrenees is affectionate, adoring, and loyal to his family at all times. Furthermore, he is naturally fastidious in his habits. This (Continued on page 10)



EIGHT GREAT PYRENEES WITH THEIR OWNER, MRS. FRANCIS CRANE



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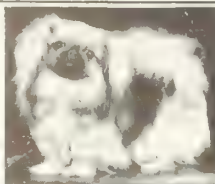
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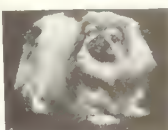
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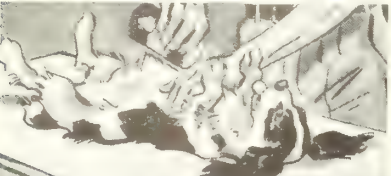


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I had 'em till the master got some Sergeant's Improved SKIP-FLEA POWDER. He dusts it into my coat, and . . . boy, does it kill 'em dead! It soothes old itches too!



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THE DOG MART

(Continued from page 9) tendency toward cleanliness makes him further desirable and ideal in the home as a house pet. The Great Pyrenees can never get too much attention and love. They thrive on it, and repay it many times over with their own devotion.

With these natural charms to endear them, it is small wonder the Great Pyrenees are filling a long felt need for a breed large enough to instill fear and respect into the would-be marauder; tolerance and sanity in the treatment of strangers with absolute lack of viciousness; patience and loving care for children; a natural instinct for guarding; and yet absolutely trustworthy with a kindly devotion to the home and no inclination to wander or get themselves or their masters in trouble. The Pyrenees could not wander from his flock in olden times, so now he is not prone to roam off his domain other than to make a circuit of the immediate neighborhood to assure himself that all is well. His training has been always toward watchfulness and protective care. Add to these hardness of constitution, personality to the nth degree, strength of character, absolute charm and great beauty, and you have a *Super-Dog* who makes the ideal companion for adults and children in American country homes.

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Now You Can WORM YOUR DOG as Successfully as an Expert For Only 50¢

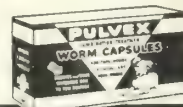
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NO KNOWN SINGLE CAPSULE CAN EXPEL ALL 3 KINDS OF WORMS. When you use a specific Tape Worm Capsule or a specific Round and Hook Worm Capsule, you are dosing for the wrong kind of worm or worms. Pulvex Combination Treatment Worm Capsules expel all three kinds of worms, thereby enabling you to worm your dog thoroughly.

Worming your dog at home spares him the deal of strange handling, strange surroundings—and saves you 50% to 80%. Demand Pulvex (Combination Treatment) Worm Capsules, the only treatment in one package that expels Tape, Round (Ascarid) and Hook Worms. Priced at two ways: for dogs and puppies 10 pounds or more; for puppies and dogs 10 pounds or less. Either package 50c. Double size package, 75c. At pet, drug and dept. stores.



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EFFECTIVELY REMOVE LARGE
ROUNDWORMS AND HOOKWORMS IN
OF ALL BREEDS AND ALL AGES DEPENDENT.

Nema Booklet tells you about worms
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JULY, 1939. SECTION I

House & Garden

OF INTERIOR DECORATION AND ARCHITECTURE

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IN THE NEXT ISSUE

The reports from government agencies and statistical bureaus all show that homebuilding is increasing in all parts of the country by leaps and bounds.

It is for that reason that we take particular pleasure and pride in announcing the publication, with our August issue, of one of our famous books of Houses and Plans. This will be our Second Section for August. It will contain 30 houses, with plans, costing less than \$10,000 to build. These will all be new houses designed by architects and they will represent all sections of the country. As usual we give full information about each house, detailed floor plans and specifications. If you are thinking of building or buying a house this Fall or next year don't miss our August issue.

In the First Section for August you will find many diverse attractions. In full color photographs we are showing interiors decorated for coolness during the hot Summer months. These suggest interesting new color schemes as well as furniture suited to the season. We are also presenting full color photographs of gardens by the noted photographer, Steichen. Other features in the issue are practical gardening articles, an unusual modern farm, the use of glass in architecture and decoration and a number of distinguished new houses.



For our cover, David Payne portrays America's most famous doubleton through a window in Mr. Whalen's Perylon Hall

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➔ In the heart of Southern New Hampshire, this recently remodeled old Colonial, surrounded by 325 acres of open fields and woodland, has seclusion and high elevation commanding a magnificent view. The grounds are beautifully landscaped with flower gardens, herb garden, and expansive lawns shaded by old trees.

➔ Extra large paneled living room papered with "tea chest" paper, charming dining room, pine paneled library, powder room, modern kitchen, 4 bedrooms, 3 baths, and maid's quarters. Five fireplaces. In the basement is a picturesque grill room with large fireplace and Dutch oven, shower bath and lavatory, recreation room, laundry and steam vapor heating plant.

➔ There is a large barn in first-class condition, 4 car garage, and 115-foot artesian well. Excellent trout brook runs through a pine picnic grove. Nine-hole golf course restorable at small cost. No expense has been spared to make this exclusive property *the place beautiful*. Offered completely and exquisitely furnished; owner moving to Coast.

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Also a log cabin with bath, 3-car stone garage with living quarters and bath. Brook runs through property. Motor boat for 8. Dock and slip.

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BOOKLETS

Just write to the addresses given for any of these and other interesting booklets on page 47, Section II. They're free unless otherwise specified.

Building Materials

BACKGROUNDS FOR LIVING is a folder of "Insulite Interiors" that show how this sturdy insulating wallboard, with its neatly locking joints, serves both those who prefer plaster finish, and those who want the decorative effect of the board itself. **THE INSULITE CO., DEPT. HG-79, MINNEAPOLIS, MINNESOTA.**

FACTS ABOUT TILE is an informative new booklet, illustrated in color, containing important information on tile and its varied applications in building and remodeling. Especially interesting are the chapter on the true economy of tile and the fact-filled question and answer pages. **TILE MANUFACTURERS' ASSOCIATION, DEPT G-7, 19 WEST 44TH ST., NEW YORK CITY.**

MASONITE in Home Design, Construction and Decoration is a book brimful of ideas—with room schemes in full color, and photographs showing homes with Masonite Insulation—wall treatments built with Presdwood, and kitchens immaculate with Temptrile walls. **MASONITE CORP., DEPT. HG-19, 111 W WASHINGTON ST., CHICAGO, ILLINOIS.**

INTERIORS of Guaranteed Insulation is a handsome book of rooms—many photographed in full color—with talks by a decorator who shows how modern rooms, with walls of insulating, sound-absorbing Celotex, accomplish much more in interior designing, for much less. **THE CELOTEX CORP., DEPT. HG-39, 919 N. MICHIGAN AVE., CHICAGO, ILLINOIS.**

A GUIDE TO BETTER HOMES goes into helpful details about roofing shingles of many types—siding shingles—home insulation—methods of damp-proofing. It's a booklet full of important information, if you plan to build. **THE PHILIP CAREY CO., DEPT. U-7, LOCKLAND, CINCINNATI, OHIO.**

China and Silver

TABLE CHARM from Dawn to Dusk. In this book, six leading decorators set distinguished and original tables for every occasion from an informal company breakfast to a formal dinner—harmonizing beautiful patterns in Heirloom Plate with related china, silver and glassware. Send 10c. **HEIRLOOM PLATE, DEPT. G-7, ONEIDA, NEW YORK.**

SILVER . . . on the Well-set Table is Gorham's authoritative text on "how to entertain with style in the modern manner." It pictures delightful table settings for every occasion, arranged by Robert Locher—with comments on silver and service, correct course-by-course charts, and a selection of 27 popular Gorham patterns. Send 10c. **THE GORHAM CO., DEPT. G-7, PROVIDENCE, R. I.**

ROYAL DOULTON, that distinguished English china, offers a flock of leaflets to help you select your dinner service. Each pictures one lovely pattern, with a brief descriptive history of the design and a clue to its decorative associations—along with a list of available pieces. **WM. S. PITCAIRN CORP., DEPT. G-7, 104 FIFTH AVE., NEW YORK CITY.**

Furniture and Decoration

THE WAY TO GRACIOUS LIVING suggests dozens of good decorative ideas, in its charming room settings—many of them in full color. It includes both room groupings and occasional pieces in 18th Century English and French, Victorian and other period furniture, and devotes a chapter to the timely problem of "Period Blending." Send 25c. **TOMLINSON OF HIGH POINT, DEPT. G-7, HIGH POINT, N. C.**

BRITISH OAK is a catalog of new furniture designs—modern, but with an informal provincial air—pieces for dining rooms, living rooms and bedrooms—with interesting detail and a character of their own. Send 10c. **JAMESTOWN LOUNGE COMPANY, DEPT. G-7, JAMESTOWN, N. Y.**

TRUTYPE REPRODUCTIONS. Two attractive booklets describe the grace and beauty of fine maple and mahogany furniture copied by expert craftsmen from authentic Early American pieces. **STATTON, DEPT. G-7, 533 E. FIRST ST., HAGERSTOWN, MARYLAND.**

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Building and Household Equipment

CARRIER HOME AIR CONDITIONER describes an efficient air conditioning system that allows you to "choose your own weather—summer and winter." Illustrations show you exactly how it works to give you proper temperature, humidity and circulation of cleaned, filtered air. **CARRIER CORP., DEPT. G-7, SYRACUSE, N. Y.**

BURNHAM HOME HEATING HELPS will help you decide which type of heating system is best suited to your needs. It expresses an impartial view of the various types of heating systems and the burning of various types of fuel. **BURNHAM BOILER CORP., DEPT. G-7, IRVINGTON, NEW YORK.**

THE DOOR TO A NEW LIFE offers a "lift" to invalids and older folk. It's an illustrated story of the Shepard Homelift, easily installed in any home, operating automatically and safely on any lighting circuit. **SHEPARD ELEVATOR CO., DEPT. G-7, 2429 COLERAIN AVE., CINCINNATI, OHIO.**

ENJOY THE RANGE OF TOMORROW in Your Home Today. This brings you up-to-date on the new "certified" Roper gas ranges with their "controlled" top-of-the-range cooking, and 3-in-1 ovens that are equally ready for high speed or the new "low temperature" cooking. **GEO. D. ROPER CORP., DEPT. G-7, ROCKFORD, ILLINOIS.**

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'ROUND SOUTH AMERICA—an elaborate 48-page booklet—is packed with travel information and pictures of cities as modern as tomorrow, smart resorts, primitive villages, intriguing shops, native markets . . . and with delightful scenes on board the fine ships that take you there. **GRACE LINE, DEPT. G-7, 10 HANOVER SQUARE, NEW YORK CITY.**

RECIPES—featuring the popular Myers's "Million" Cocktail—gives you the ingredients of more than eighty good drinks to be made with Myers's Fine Old Jamaica Rum . . . mixed as they mix them in Jamaica. It also suggests uses of rum in coffee, tea or desserts. **R. U. DELAPENHA & Co., DEPT. 77, 57 LAIGHT ST., NEW YORK CITY.**

THE ONLY SHADE Made with a Ventilator . . . tells all about a shade that turns a mere porch into a cool, private "porch room". It's easy to put up—made of thin, smooth slats stained in pleasing non-fade colors—with a ventilator woven into the top. **HOUGH SHADE CORP., BOX G, JANESVILLE, WIS.**

(AS THE SUPPLY OF MANY OF THESE BOOKLETS IS LIMITED, WE CANNOT GUARANTEE THAT INQUIRIES CAN BE FILLED IF RECEIVED LATER THAN TWO MONTHS AFTER APPEARANCE OF THE REVIEW)



Chance for Clay. Of recent years architects and builders and amateurs who follow the new quirks in building materials have been dazzled by the infinite uses for glass. Blocks of glass are being built into partition walls and outside walls as well. Glass furniture, glass floors, glass, glass, glass!

We are wondering, though, what the manufacturers of clay products are doing all this time. Are they just sitting still watching the glass world roll by or are they preparing to challenge the supremacy of glass? Clay has an honorable and ancient heritage as a building material. Come along, Clay!



Persistent Gardeners. It happens every now and then when ardent gardeners choose to raise—or hope to raise—a great many kinds of primroses, their fond hopes are blasted. The little beggars are tricky and miffy. They either refuse to come up or, having come up, take one look at this world, dislike it intensely and depart. It lightens our disappointment to find that even in England, where primroses seem to thrive, some gardeners come croppers. There is *Primula nivalis*, a Siberian species, with about sixty close allied relatives. Of these sixty nearly all have failed in cultivation.

Reasons for Fortitude. When things in this brisk and ruthless world seem going utterly to the dogs, it stiffens our fortitude to learn (1) that in this country we have no fewer than 26 municipal rose gardens; (2) that Scituate, Mass., has a Grasshopper Lane and evidently doesn't intend to change it to the name of some local politician; (3) that although in Australia the daffodils bloom in August, September and October, when the bulbs are transported to England and America they accommodate themselves, to our seasons and bloom in Spring.

On Buying an English Tea Service

Instead of sheep I counted hoarded coins
That filtered through my head as rapidly
As turnip seed in Spring slips down and joins

The garden loam again. How could it be
Unwise to want a thing so beautiful
Even though it meant the dissipation
Of savings garnered to safeguard that cool
Unfruitful time when age demands its ration?

The glowing service purchased, sleep returned
And brought no nightmare dragging famished years.

If I were Judas, this much have I learned:
That for my body there will not be tears
For it could live upon a meager dole
With silver graciousness to feed my soul.

HARRIET GRAY BLACKWELL



Servant Problem, 1687. The house servant problem in Boston evidently goes all the way back to 1687, for in that year Judge Samuel Sewall, who recorded everything memorable in his diary, wrote down, "Just now wanted a maid very much: courted goodwife Fellows' Daughter; she could not come till Spring: hard to find a good one." A householder had fairly to make love to a servant to induce her to accept employment!

Gardener's Calendar. The first gardener's calendar written in America is generally attributed to Mrs. Martha Logan of Charleston, being published at the beginning of the Revolutionary War. It is also interesting to find that in Aiken's *General American Register and Calendar* for 1774 was printed "the gardener's calendar for Pennsylvania, containing many curious and useful directions for gardening".

Verse on Pane. Our collection of verses cut on window panes was recently augmented by these lines discovered, scratched with a diamond, on a pane of glass in old Gay's Tavern at Dedham, Mass.

Far, far from home, while journeying on,
I often turn and love to see
O'er yon blue hill the shining sun
Whose beams, dear Anna, smile on thee.

At the Full Tide of June

Now comes at last the full tide of June,
With iris flaming by the garden wall;
With hollyhocks like soldiers—a platoon
Magnificent and stately. Over all

A sky with fleecy sailboats light and bright,
And the frail shallop of a day-moon, silvery white.

And peace descends—a garment green and blue;

The earth receives him like a timid bride.
This is that moment when fond lovers woo,
And the soft hours with patience move and glide.

This is that rich exultant season, soon
To perish as all beauty dies on some hushed afternoon.

CHARLES HANSON TOWNE



Mr. Theophilus Hardenbrook. One of the ways to check up on culture, taste, comforts and luxuries in Early America is to read advertisements in old newspapers. Take the year 1758, for instance, and consider the city of New York. A mere country town, then. And yet someone must have had taste, else why this advertisement?

"This is to give Notice that Theophilus Hardenbrook, Surveyor, Designs all Sorts of Buildings, well suited to both Town and Country. Pavilions, Summer Rooms, Seats for Gardens, all sorts of Rooms after the Taste of the Arabian, Chinese, Persian, Gothic, Mascovite, Palodian, Roman Vitruvian and Egyptian, also Water-Houses for Parks, Keepers Lodges, burying Places, Niches, Eye Traps to represent a building terminating a Walk or to hide some disagreeable Object, Rotundas, Colonades, Studies in Parks or Gardens, Green Houses for the Preservation of Herbs, with winding Funnels through the Wall so as to keep them warm. . . . Said Hardenbrook has now opened a School near the New-English Church, where he teaches Architecture from 6 o'clock in the Evening till Eight."

N. Y. Mercury, Oct. 2, 1758



DAMORA

Distinguished and sophisticated—the Ford lounge at the Fair, by Walter Dorwin Teague

Trends of Tomorrow

A twenty-two page report on what the New York World's Fair means to decoration

THE Fair, in a typically American word, is an eye-opener. Millions who will see it, even though only casually, cannot fail to be impressed by the World of Tomorrow. To applaud the new, free, colorful architecture. To gape at the miraculous lighting effects. To ponder, approving or disapproving, the social implications apparent in both European and domestic exhibits.

But there are a hundred different angles from which to view the Fair, and it is possible to spend many days there without becoming fully conscious of all the decorative influences. Therefore HOUSE & GARDEN, beginning months before the Grand Opening, has been making a survey of the Fair from a decorating viewpoint. In the following twenty-two pages we have attempted to evaluate for you the Trends of Tomorrow.

The impact of the Fair as a whole will surely bend the collective American mind to a much more widespread acceptance of the modern idiom—in architecture, decoration and landscaping. For Modern is the theme throughout—in the exclusive private clubs, in the executive suites of the large commercial companies, in the European restaurants large and small, in the decorative displays at the foreign pavilions.

The three private clubs at the Fair—Perylon Hall, center of official entertaining, the Club of the National Advisory Committee, and the Terrace Club—although they are not open to the general public have altogether some 12,000 members and will be seen by many times that number of guests. These three clubs were decorated by Miriam Miner Wolff; in all of them her clever blending of Modern and Baroque has not only proved distinctly effective for the size and purpose of these buildings but is peculiarly in the mood of our times.

Our notebook bulged with ideas from these three buildings alone. We noted the use of monotone color schemes: Perylon Hall in the deep greens shown on our cover, the Advisory Committee's club in blues ranging from midnight to pale hydrangea. We noted, too, the use of leather everywhere, of warm metals like brass

and copper, of bleached woods, often turned to look like bamboo, of wallpaper *trompe l'œil* treatments, and of lavish use of glass, mirrors and indirect lighting.

Among the executive suites, that designed by Walter Dorwin Teague for the Ford Exposition is perhaps most significant. It is an example of Modern in its purer phases and at its most elegant. A view of the lounge is shown on the opposite page. Here leather is again used generously, and warm metals combine with cool colors such as moss green and eggshell.

This suite is in striking contrast to the state rooms of the Federal Building, also of Mr. Teague's design. These present Modern in its more classic and monumental mood suitable to the building itself.

And aside from these three Moderns—baroque, classic and "pure"—the foreign pavilions have Moderns of their own. In Scandinavia, for example, modern decoration is definitely coördinated with social progress, for the governments there have subsidized design and the decorative crafts to a high degree. Exhibits like the Swedish, therefore, have a social significance as well as ideas for our decoration notebook.

Four pages are devoted to the pavilions of Poland, Finland and Sweden. As a note of apology for this seemingly narrow coverage of the foreign buildings, we must add that at this writing some pavilions are *still* not open; and two months ago when, camera in hand, we attempted to storm the others we were politely shown the exit in at least ten different languages!

And it was not only the "colossal" aspects of the Fair which we studied, for decoration, here as anywhere, is where you find it. Some of the best ideas we took home with us were not in the formal exhibits at all, but small, clever tricks in odd corners of the gardens, restaurants and terraces. We sketched an inviting chair here, an adjustable lighting fixture there, a manner of training ivy up a wall, a way with woods, flowers growing up a staircase, a new sort of lattice or fence—these and a hundred other fresh impressions.

On the following pages we have set forth these impressions. Venturing a bit of prophecy, we feel that each should play an important part in shaping the Trends of Tomorrow.

On the opposite page: Walter Dorwin Teague, designer of the Ford Exposition, has planned this delightful Executive Lounge, with a cool color scheme of soft moss green and pale tan. The furniture, designed by Mr. Teague, is of pickled rift oak. A panel of rawhide with squares of gold moldings is above the gold mirror fireplace and is flanked by curved lighted recesses filled with white hydrangeas

Colorful leather, varied woods in natural finishes distinguish these rooms in the Swedish Pavilion

Sweden offers a new modern



Sweden takes vacation in seashore lodges like this one, designed by Elias Svedberg. Beside a typical Scandinavian fireplace (top picture), a long bench, with drawers underneath, is covered with blue and white textured fabric. Pink and white cushions and duck decoys are vivid accents

On the opposite wall (bottom picture) is a series of sailing charts of Sweden's coastline, fitting background for a tall ship-model. Before the natural wood trestle table stand chairs painted terra-cotta, with blue, yellow and brown plaid cushions. The lamp moves on a ceiling bracket

That Sweden uses many woods with a free hand is shown in this room by Josef Frank, two views of which appear above. The fireplace chair is walnut, covered with a leaf-pattern fabric. The coffee table, mahogany-topped, has a light bamboo stem

The half-round desk is teakwood, and the desk chair mahogany with leather button-back. A green textured rug covers the black-and-white linoleum floor. The glass hanging cupboard holds Swedish china and glass by Svenskt Tenn



This farm kitchen, designed as a model for Swedish low-cost housing and planned to utilize every inch of space, has many features adaptable to American Summer cottages. In the kitchen end (left) shelves over a stainless steel sink hold china and glass; cupboards below hold utensils. The table rolls through into the living room (right). Design Committee: G. A. Berg, Horlen Mattis, Åke Hultdt

All the furniture in this room, far from being custom-made, is nationally available in Sweden's stores. Against gray and white walls Axel Larsson, designer, has set a white ash sofa covered in coral fabric, a white ash chair (foreground) with beige leather seat, a mahogany chair with russet woven leather seat, near a mahogany side table. A yellow rug picks up the accents of a painting by Sven Erixon



Unusual wood finishes and tooled leather achieve great style

Influence of Poland

RIGHT: Poland sounds an exciting note in modern not only with its designs but with its exotic uses of materials. The table in this dining group, designed by Barbara Brukalska, is light walnut in a dull, almost driftwood finish; the chairs are covered with honey-colored leather tooled in gold and the backs are laced with leather thongs. The carpet is hand-made in uneven pile and natural colors to represent a small garden

BELOW: Called "The Envoy's Room", this exhibit also presents ideas adaptable to home decoration. The black oak paneling, for instance, and the beautiful maple parquet floor, left bare. The long table of white maple might be used as a dining table. The chairs, formal in design, are also white and covered in white leather. The console under the window is of red mahogany and oak. All furniture was designed by Jan Boguslawski, the wall and carved doors are by Stanislaw Sikora, floor, C. Damiecki



NYHOLM





The three groups on this page are Fair exhibits by Finland's leading shops. Above: Interesting things are done with leather by Lisa Johansson in her channelled bench and chair with back woven from beige leather bands. The wall map is pale beige and delicate blue-green, and the cabinet and other furniture are of birch wood.

BELOW: Delicate and blond, this furniture designed by W. West, features woven cane. The upholstery is textured chenille, pale turquoise and brown, the rug brown and white. Note unusually low dropleaf table



ABOVE: Rich textures, fine wood finishes in Finland's decoration are illustrated in this cabinet with curved front, designed by Margaret Nordman, and in the hand-made shaggy rug by Eva Eklov



Finland contributes lightness, grace, compactness in design

Finnish modern

18 new tricks we selected because they were merry, practical, distinctive

Finds — at the Fair



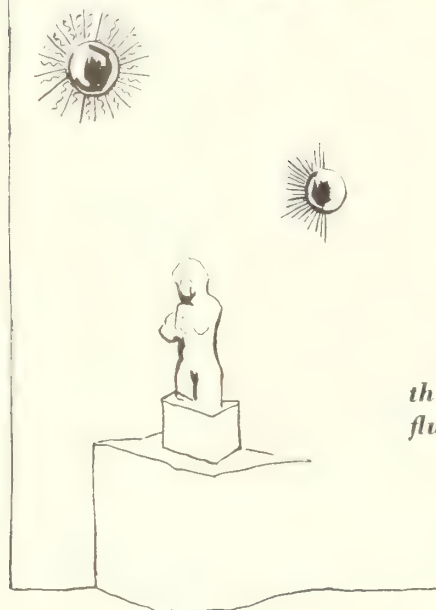
Movable screen for the garden—uprights are of birch, the flower boxes built-in. Swedish Pavilion.



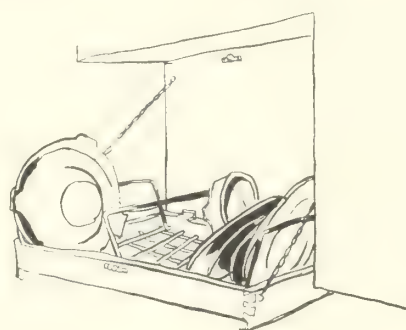
Curly trellis of iron in the midst of a rambler rose bed at the Turf Trylon Cafe.



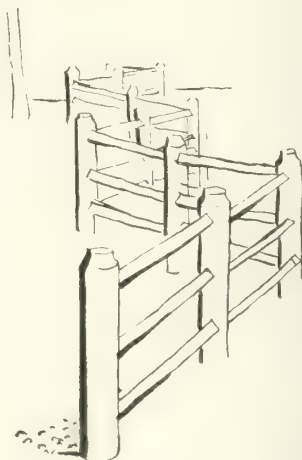
Bas relief roses of plaster rim this Polish clock which is set flush against the wall.



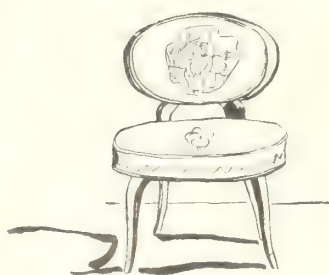
A golden sun and a silver moon, bright as Christmas balls, set on white modern walls. Poland.



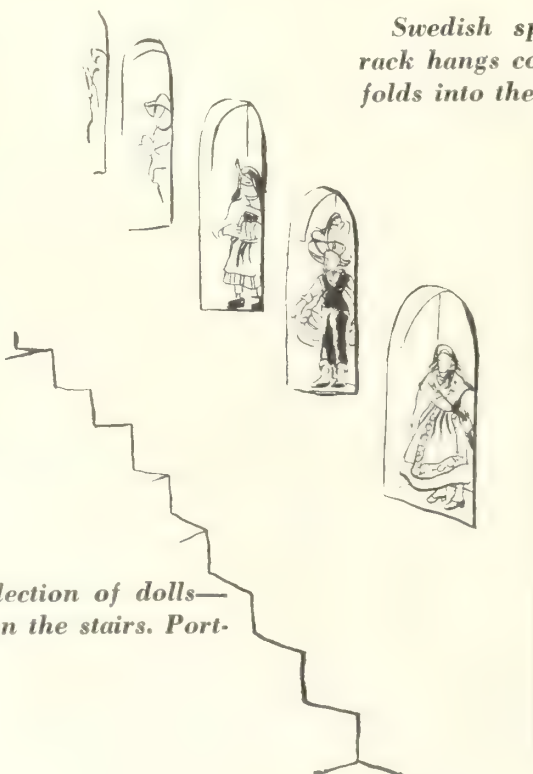
Swedish space-saving dish-rack hangs conveniently high, folds into the wall.



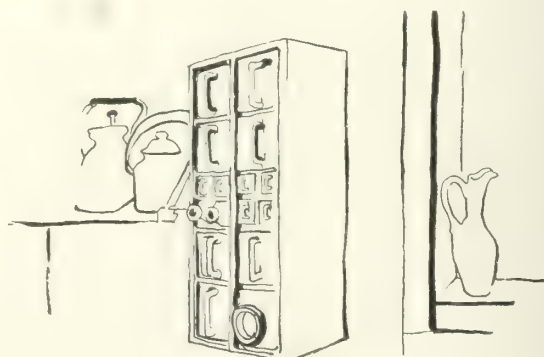
Accordion fence with triangular bars—nice relief from picketing. Borden's.



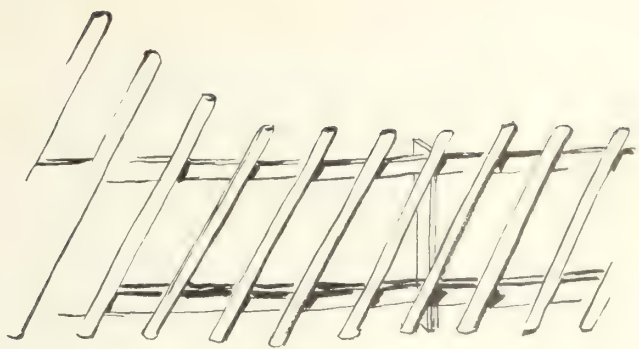
Fat little chair in Kelly green needle-point—love scene on the back, a posy on the seat. From the French.



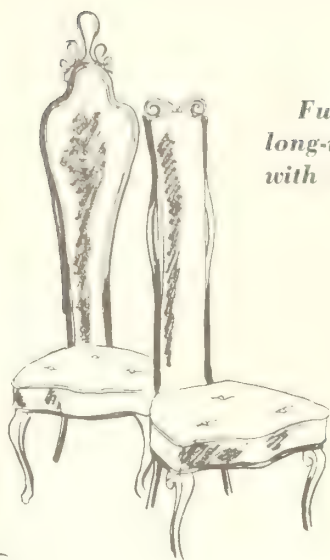
To house a collection of dolls—lighted niches down the stairs. Portugal does this.



Sweden's hanging glass filing cabinet for flour, coffee, seasonings.

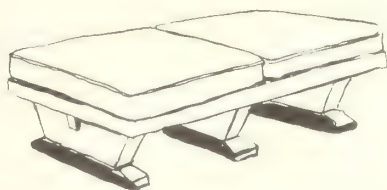
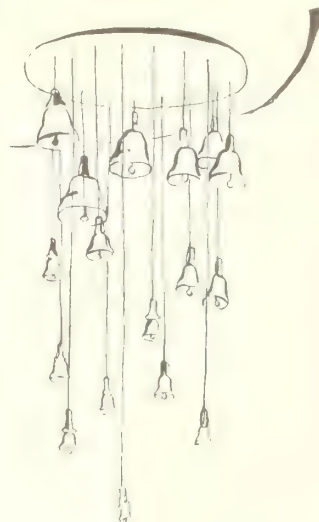


A fence with a windblown look. Nice for country life—and easy to build. From Norway's Pavilion.

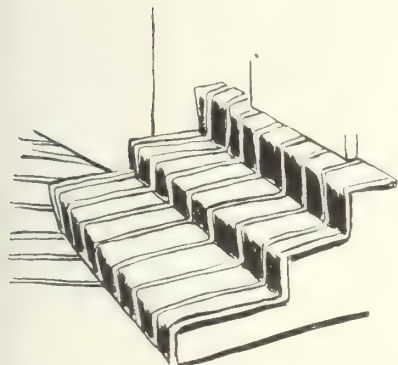


Fun for the foyer—Poland's long-waisted green satin chairs with silver scrolls.

Gay idea for week-end farmers. Cowbells strung from a copper disc. Outside the Borden Exhibit.



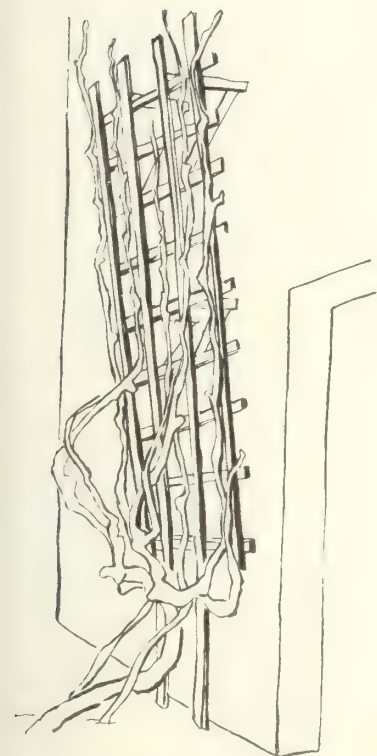
Their size is their chic—cushions of rosy bronze leather, each four feet square. Belgium puts two to a bench.



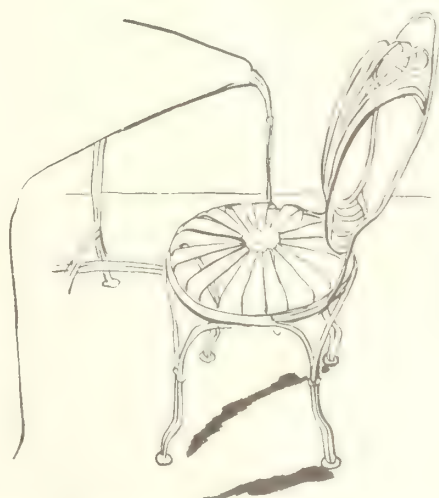
Polish parquetry—striped with blond wood—climbs the steps.



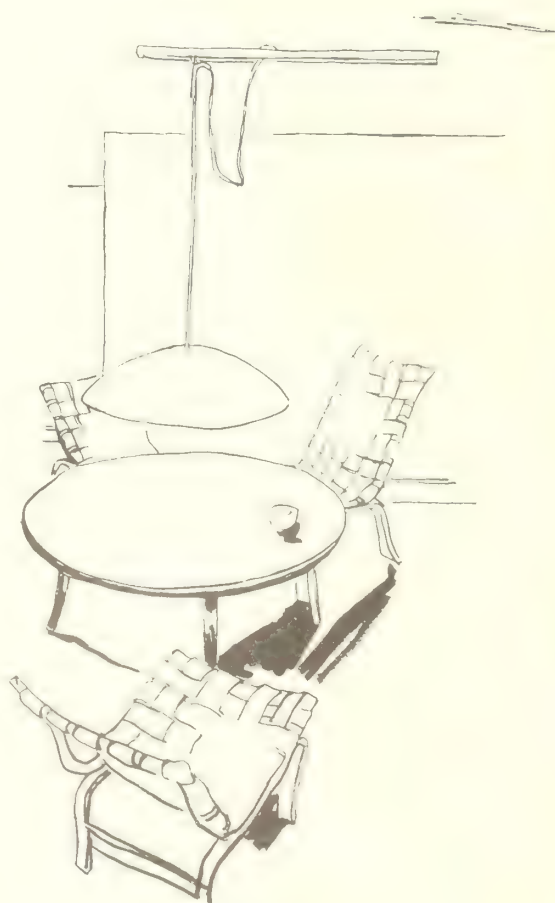
On a low blank wall—ivy splayed like a fan from little triangular garden patches. At the Swedish Pavilion.



Bright blue trellis, twenty feet high, slanted out from a white wall. Consolidated Edison uses it for grapevines.



The pouter pigeon chair. You can sink against that back in comfort. From the French Bar.



Traveling lights that slide on a track in the ceiling. A convenient trick from Sweden's Pavilion.

*Two houses in the Town of Tomorrow sponsored
by the Building Materials Industries*

Simple and sophisticated



Planned as a living display of work by the handicapped, the House of the Sheltered Workshops, shown on this page, is entirely decorated with fabrics, furniture and accessories made by hand. The living room, left, includes: a pivoting desk that swings over to the window for daylight, a sectional round-ended couch in bright stripes, and comfortable chairs of latticed hand-woven tapes. Two walls are in an ivy paper, two are plain green like the hand-knotted rug. Accents are lemon yellow and orange

BELOW: Though this nursery was designed for twins, any two moppets would beam with pride to call it home. Everything that belongs to the blond twin is a soft blue, to the brunette, coral-pink—even to bedspreads and separate chests. A ladder leads up to the top of the double-decker bed; a slide is used for exit and to cover compartments for toys. On the walls, blue and white dot paper; on the floor, a circus rug. Furniture designed by Paul Bry. Decorator, Hortense Reit. Architect, George D. Conner





NEHOLM

ABOVE: In direct contrast to the unpretentious house opposite is John Wanamaker's sophisticated "Motor House", entered through its wide garage. The living room is formal in character, modern in its coloring. Eggshell satin chairs gleam richly against deep blue walls. Grace notes: crystal lamps, Franklin Stove, gilt mirror, rose-beige rug. Decorator, Virginia Conner. Architects, Adams and Prentice



ABOVE: The library boasts walls of natural fabric, like burlap; pickled oak furniture covered in turquoise or beige leather, plus built-in bookshelves, desk, and table



LEFT: Opposite end of living room, shown at top of page. The mirror shutters lend importance to the single window, forming a sparkling background for the sea green sofa designed by Miss Conner, and the crystal lamps



*Luncheon today in the shadow
of the World of Tomorrow*

Overlooking America's best-known twosome, the Tylon and Perisphere, we have planned this luncheon table on the balcony of Perylon Hall. It is cool as new-picked mint with its green-bordered white cloth appliquéed with blue and yellow daisies and made especially by Mosse. The Syracuse china plates are banded in deep blue and gold; the goblets are Cataract-Sharp's slender "Royale" pattern; both from Ovington's. The silver, "Grenoble" in Oneida Heirloom plate, is the one silver design buried in the Time Capsule at the Fair. Yellow daisies are arranged in Pitt Petri's blue pottery bowl

Prophetic Panorama

At the Fair—the accent is on interior architecture and exterior decoration as shown in color on these 4 pages

FROM that gigantic exhibition on the doorstep of New York, we've garnered a few of the decorative prophecies that will shape our World of Tomorrow. We've noted little ideas, spotted fledgling trends. Watch them grow!

Keep an eye on glass—it makes chairs and fireproof fabrics. Watch fluorescent illumination—the nearest thing to daylight. Look for more and more mirror—acres of it, gunmetal, amber, rose, or water-clear. For strange new decorating colors; undersea blues, herbal greens, circus red, marigold. See floors of linoleum inlaid with baroque designs. Frameless doors of glass, doors covered with rope. More and more leather—seen even on the ceiling.



ABOVE: George Washington looks down on the lounge of the National Advisory Committee's club, from a 150-year-old American needlepoint tapestry set in a huge plaster frame. Decoration by Miriam Miner Wolff

CENTER: Everything's glass—even the draperies and upholstery. Reflected in the mirror, a glass-supported piano. Furniture, Pittsburgh Plate Glass

LEFT: The Park Row City Hall in New York forms the motif of the wall-paper in the reception room of Mayor LaGuardia's "Summer City Hall" at the Fair. Décor by Miriam Miner Wolff





ABOVE: Among the gay and intimate restaurants and cocktail rooms, that in the Argentine building is one of the brightest and most charming. Flowers grow up the staircase, reflected again in the mirror walls. The banquettes and chairs are Victorian, tufted in turquoise; the chandeliers are of plaster. Armando d'Ans, architect



LEFT: Tiers of blue hydrangeas mount to the forty-foot ceiling of the entrance hall in the National Advisory Committee's building. Against a panel of Della Robbia blue is set a curlicued couch of white tufted leather. The design of the blue and white linoleum floor leads into the George Washington lounge, on the preceding page

BELOW: Just off the great circular lounge in Perylon Hall is this large boardroom of the Executive Committee. Panels of gray-beige wallpaper alternate with coral red stripes. Consoles and the long table have marbleized tops, are mounted on large plaster plumes; the chairs are coral. The polished black linoleum floor has sweeping baroque inlays of white. Miriam Miner Wolff, decorator





David Payne

ABOVE: Focal point of official entertaining at the Fair is Perylon Hall, which overlooks the Theme Center and is the club of the Executive Committee. At one side of the great central well (shown below) which distinguishes the lounge is this spectacular pair of rococo sofas, each ten feet long and flanked by columns of spiral brass

RIGHT: Another view of Perylon Hall, showing in detail the central column of windows through which may be seen the floor below. Over gauzy curtains, striped draperies of green sateen are caught through crystal rings. Chairs are bleached wood covered in green marbled leather. Accents are in the softer yellowish "herb green"



RIGHT: This oval dining room was designed by Walter Dorwin Teague as part of the executive suite in the Ford exposition. The table is covered in beige rawhide and a dado of leather surrounds the room. The gunmetal mirror mural over the sideboard was executed in Paris by Max Ingrand



*Behind the scenes —
where Fair executives meet
and administer, relax and entertain*

Gardens of yesterday and tomorrow at the Fair



ABOVE: Before a tiered wall of corrugated glass stretches this modern garden. Its shape: a surrealist triangle. Its plan: pansies to right, cineraria in the background. The gravel path from the pool spirals up to a clump of tulips. By Carol Fulkerson in Gardens on Parade

RIGHT: Beside the Bell Telephone Building, great salad-bowls of concrete, ten feet in diameter, hold yellow roses curling round a 15-foot bamboo sphere. BELOW: A mammoth pink Japanese maple with Vinca vine planted beneath it



ABOVE: White benches with crimson spokes curve round the corner of this patio garden in the Federal Government Building. Beyond the pink dogwood tree are terraced hedges. In the foreground, a little pool of jonquils and narcissus chaperone an oak. And moss grows between the pink flagstones. Landscape architect: Alfred Geiffert, Jr., who also did the treatments at the center and lower left

BELOW: In the Seventeenth Century parterre gardens not so different from this flowered on the lawns of French châteaux. Against a sculptured hedge, mixed beds of tulips and pansies frame a fleur-de-lis of blue pansies. This design is by W. E. Moore of Bassi Frères, in the Gardens on Parade





NYHOLM

The most glittering social spot on Flushing Meadows is the Terrace Club, whose roster of 400 names includes those of many prominent New Yorkers. The photograph above, taken in the doorway of the main lounge, shows the spectacular central reception hall, done in dark green, putty-gray, sharp black and white.

Low modern couches of green leather and towering green leather plant stands holding rubber trees stand on either side of the stairway, just visible at left. Indirect lighting floods the ceiling. Decoration by Miriam Miner Wolff, Margaret McElroy and James Amster

Terrace Club, center of smart entertaining at the Fair

FURNITURE

RIGHT: You'll be tempted to linger in the garden of the Polish Restaurant by these curving, comfortable chairs. The frames are of natural rattan laced with thongs of Polish willow. Designed and made by students of the Warsaw Industrial School.

BELOW: In the Finnish Pavilion stand these chairs of laminated bentwood, remarkable for their graceful fluidity of line. Back and seat of the chair at right are plain bentwood, the one at left is covered with leather. By Finnish architect, Alvar Aalto.



ABOVE: Simplicity and a delicate restraint of line give this sun-porch group in the Danish Pavilion a distinctive charm not often found. Made of unpolished mahogany, the chair and sofa are covered in soft green textured wool. From Jacob Kjaer.

LEFT: In outdoor furniture the Danes have managed an effect of delicacy even in sturdy all-weather designs like these low-slung chairs of natural cane. The seat cushions and glass table top are a brilliant turquoise blue. Designer, R. Wengler.



RIGHT: In the Swedish Pavilion, three birchwood chairs, by the famous designer, Elias Svedberg, illustrate the characteristic directness of Swedish design. Note the adjustable leather arm-straps on two folding outdoor chairs at the left.



*Four pages of foreign home-products
exhibit varying views of Modern*

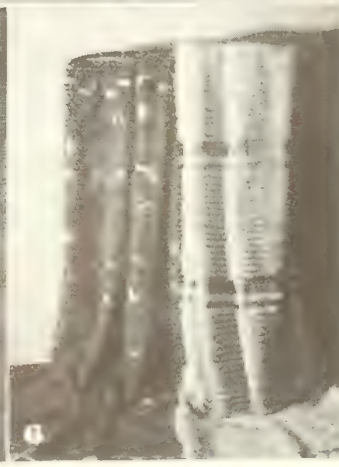
Made in Europe

THE European industrial arts illustrate to a high degree the theories of modern decoration in these countries. They are the fruit of a concerted effort to bring fine modern design and high quality mass production within the reach of all. Reacting against the too-heavy decoration of yesterday, European home-products of today make inherent beauty and sincerity of form and material the principal aesthetic consideration.

This new Modern is peculiarly an art of the people. Much of the material we show on these four pages comes from Swedish Home Craft Leagues. These Leagues, found in many sections of Sweden, were begun in an effort to bring a knowledge and love of fine design and craftsmanship into the lives of the lower classes.

Handcrafts of all sorts have always been a part of the Scandinavian home-life, long Winter evenings being whiled away by weaving and wood-carving. But until a few years ago designs, although charming, were crude and somewhat uninspired. Now well-known designers work out the original patterns and correct color schemes for fabrics, ceramics, wood-carvings.

These designs and materials for working them are given out to farm dwellers to complete at home. Government officials inspect the work at intervals, and returns from the finished products help the farm women to augment their rather limited incomes. The work thus produced in leisure time comes to possess a high degree of individuality as well as superior workmanship.



1. This modern Swedish tapestry is an adaptation of a very old design dating from 1500. Woven by Skane Homecraft.

2. Swedish handwoven baskets are here shown on a colorful striped rug, all cotton. From the Swedish Homecrafts League.

3. Linen and cotton have been woven together to make this fabric, a two-tone block effect. Handworks Friends Society.

4. Hangings by Astrid Sampe: left, blue and crimson stripes, cellophane filling; right, hand-printed silk cretonne.

5. Handwoven upholstery fabrics exhibit endless variety of weave. Arranged by Edna Jonsson, of Swedish Homecraft.

6. Two drapery fabrics imitate sheepskin with rows of long linen fringe on a wool ground. Homecraft from East of Sweden.

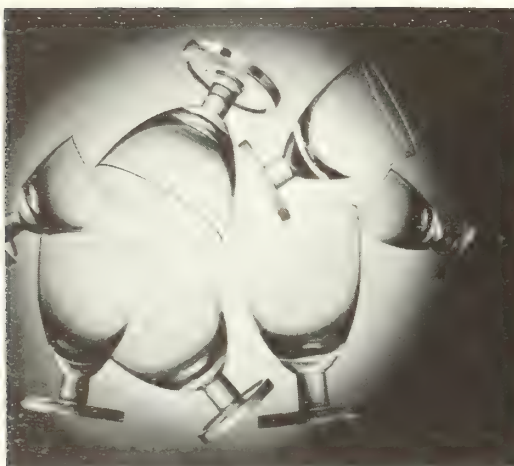
*Silver, china, glass, illustrate
the artistic functionalism which
pervades Scandinavian life*



CHINA

1. In the Swedish Pavilion you'll find charming informal dinnerware such as this, from the Gustavberg Works, with its ridged color bands around the edges and embossed rosettes

2. Fine porcelains are a feature of the Danish Pavilion. Here are two small figurines by Bing and Groudhall, and vases decorated in characteristic soft blue-grays and greens on white



1. Scandinavian crystal has a world-wide reputation, not only for its limpidity and purity, but for its workmanship. The Orrefors goblets here are the designs of Simon Gaté, famous Swedish artist, whose influence cannot be overestimated

2. Another stemware design by Gaté, also shown in the Swedish Pavilion. Based on the shape of the old brandy globe,

the wine glasses, highball and old-fashioned glasses are particularly modern, and come in clear crystal and in a smoky shade

3. This heavy lead-crystal hand-blown vase with engraved swirls, designed by Jacob Bang, is part of the Danish Exhibit

4. The simple clarity of this sparkling lead crystal by Gerda Stromberg, Sweden, is emphasized by its thickness

GLASS



1. Danish silver is famous for its unadorned surfaces combined with elaborate concentrations of ornament, as in this pair of candelabra and bowl by Georg Jensen in the Danish Pavilion

2. Swedish silver bowl whose graceful flutings give a modern air to a traditional form familiar to us in plainer guise as the "Paul Revere" shape. By Sven Carlman, Swedish Pavilion

3. The original of this compote was part of a set made for the table of Christian X of Denmark, by Georg Jensen. Clusters of grapes hang from underneath a completely plain silver bowl

4. Swedish Pavilion. This bowl, with its low simple ridged base, owes its beauty to its graceful oval as well as to the excellent workmanship. It was designed by Sven Carlman

SILVER



3. An unusual effect is achieved in this pottery, gray-beige in color with vertical lines giving the appearance of melon slices. It is made by Rostand Porcelain. Swedish Pavilion

4. This plate is a sample of some of the porcelain tableware turned out by the Gustavberg Works. Thin and translucent, it is decorated about the border with delightful flower motifs

5. In contrast to the fine china (left) is this charmingly simple informal flintware, also from Gustavberg, shown in the Swedish Pavilion. Although generally regarded in Sweden as kitchenware, its good taste and gracefully functional designs illustrate the attention given to producing everyday things which still have beauty and style. Bands are in various colors



5. A new Orrefors vase, depicting Adam and Eve, engraved by Vicke Lindstrand, outstanding Swedish designer

6. Various sports—boxing, running, soccer, swimming—form the inspiration for the decorations on this Danish crystal vase designed by Jacob Bang and engraved by Runemalm. The "Life of a Viking" inspired the artist's design on the bowl

7. From Finland come these asymmetrical hors-d'œuvres dishes and vases in clear and opaque glass, made by Karhula. Designer, Aino Aalto, wife of the Finnish Pavilion architect

8. A new Orrefors technique called Ariel glass forms this vase by Vicke Lindstrand. The color is embedded in the glass

9. "The Bullfighter", engraved by E. Ohrstrom. Sweden



5. Here is a Swedish pattern of flat silver distinguished for its long slender lines. Note the round-bowl spoons in all sizes, comparatively short-pronged fork and narrow-bladed knife. Helge Lindgren, designer, for K. Anderson, court jeweler

6. Sauce boat and ladle by Georg Jensen in the Danish Pavilion evidencing fine craftsmanship and graceful line

7. The modern coffee set shown here is typical of the more continental modern trends in Sweden developing side by side with home influences. It is more international in feeling than any other silver shown here, and except for the characteristic flower knob might easily have been made in Paris or old Vienna. Helge Lindgren, designer, for court jeweler K. Anderson

*French artists contribute
modern designs to the Fair*

Guest Artists

The ebullient spirit of modern art finds expression in countless different channels but perhaps no event provides a greater opportunity for the physical expression of this art than a World's Fair. And this year two great expositions, one on the east coast, one on the west, have created fresh outlets for the expression of contemporary design in fabrics, ceramics and painting.

On this page we show six modern French artists and designers, two women and four men, whose works will be a noteworthy part of French Government exhibitions at the New York and San Francisco spectacles.

Among the exhibits in New York you will see four striking murals, depicting the rivers of France, by Lucien Coutaud and an unusual collection of ceramics by the celebrated Henri Navarre.



ABOVE: Jean Lurçat, celebrated painter of the Ecole de Paris, is one of the leading figures in the renaissance of modern French tapestries. He has recently executed cartoons for the new Gobelin tapestries and his design for "The Forest", shown on the opposite page, appears in the Hall of Honor at the French Pavilion in New York

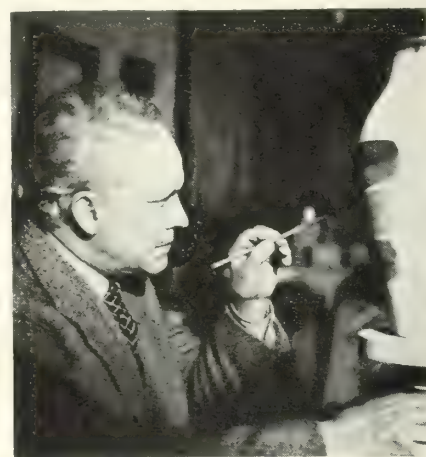


LEFT: Paule Marrot began her career as a painter. She became a textile designer in one of the largest manufacturing plants in France. Later she entered business for herself and exhibited at the Salon des Artistes Décorateurs. Her work, which revolutionized the textile industry by its originality and fantasy, can be seen in the New York and San Francisco Fairs

RIGHT: Henri Navarre, leading exponent of glass and ceramic as a dramatic new medium for sculpture, contributes two interesting works—a torso of a maiden in glass and the great vase of Sèvres—to the exhibition in the Salle des Fastes in the French Pavilion at the New York Fair. He is shown at work in his Paris studio on one of the figures for the vase



LEFT: Colette Guéden, talented young designer, has startled the decorating world with her novel use of form and color in furniture, glass and decorative accessories. A director of the Primavera Studios, she won the gold medal at the last decorative exhibition in Paris for her room furnished entirely with hanging furniture



RIGHT: Raoul Dufy, in his youth one of the famous group known as "les Fauves" and to-day one of France's topnotch painters, is a favorite among collectors of water colors and oils in America. He has executed many designs for tapestries—see *Amphitrite* on the opposite page—which will be on exhibition in this country



LEFT: Lucien Coutaud was commissioned by the French Government to execute four large murals for the Tourisme section in the New York exhibition. His subject was the four great rivers of France, the Seine, the Rhone, the Garonne and the Loire. He is shown at work on the panel of the Loire. One of his cartoons is shown in a tapestry opposite



WOMAN WITH FLOWER BY MIRO



THE LETTER BY COUTAUD



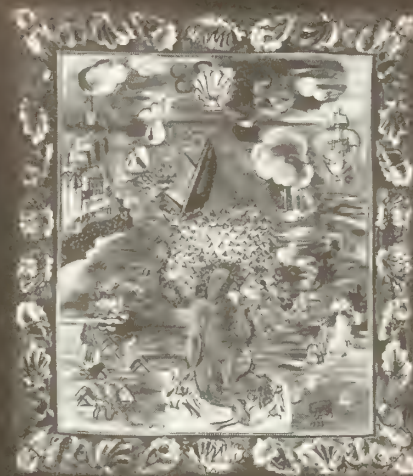
THE GARDENER BY BAUCHANT



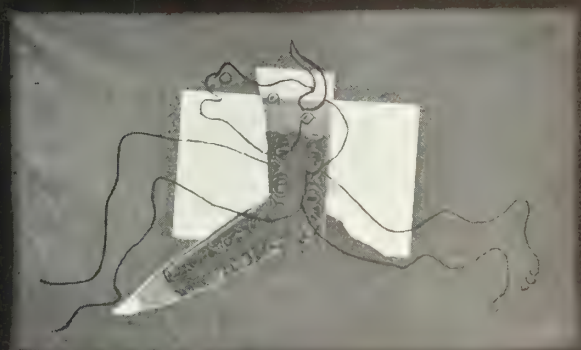
THE FOREST BY LURCAT



THE HUNT BY DERAIN



AMPHITRITE BY RAOUL DUFY



MINOTAUR BY PICASSO



CIRCUS ANTICS BY MIRO

Tapestry in modern dress

Of all the interesting and important art exhibitions at the Fair, none is more pulse quickening than the spectacular collection of modern tapestries to appear at the French Pavilion in August. French painters of today contributed such fresh and unusual designs as the eight shown above, to be woven on the looms

of Gobelin and Aubusson. The weavers, heritors of one of France's most ancient and distinguished skills, have depicted the artists' patterns with fidelity and imagination, catching the smallest nuances of color, the slightest variations of line. The result is a rare collection of heirlooms for the World of Tomorrow

Here ends our report on the decorative Trends of Tomorrow as previewed at the New York World's Fair

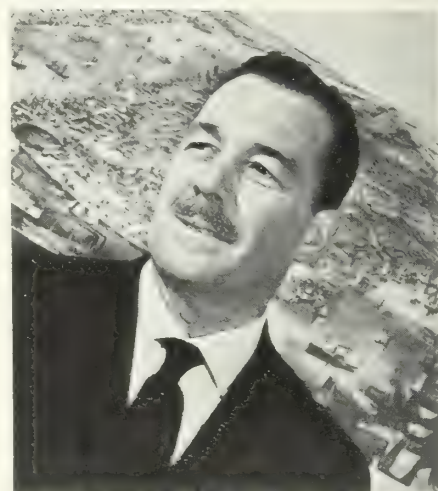
*Modern decoration distinguishes the old New York
home of the World's Fair president*

Mr. Whalen's World of Today

HERE is Grover Whalen at home. Kingpin of that amazing World of Tomorrow, he enjoys his rare leisure moments against a sophisticated background blended of yesterday and today.

For in historic Washington Mews, one of New York's oldest and most picturesque sections, are the two houses of the Number One Man of Tomorrow. The first, a combined scheme of French Provincial and Modern, we showed in the October, 1937, issue. Since that time the Whalens have taken over the adjoining house and made it into the charming series of rooms on these two pages. The two buildings are connected by a passageway at the rear.

Large sections in both the back and front walls of the house have been cut out to make broad windows of opaque glass. One of these windows is a focus for the dining room; the other does much to increase the apparent size of the living room at the rear. Through both rooms Rebecca Dunphy has carried a pleasant modern color scheme of chartreuse, apricot and sepia brown, with sharp accents of gunmetal mirror, crystal and silver leaf.



KARER-PIX



In the dining room, soft gray pearwood makes the sideboard and the chairs which are upholstered in chartreuse leather. The table is covered in chartreuse leather, with inlay and legs of gunmetal mirror. Chartreuse loop fabric hangs the full length of the broad window

In the living room, bookcases mark off a pleasant conversation group around a modern black glass fireplace. Against apricot walls, the curved bench is covered with a melon-colored textured fabric. The blond coffee-table is topped with glass over a silver-leaf pattern; and a pair of crystal obelisks accent the mantel. Sepia-brown carpet appears in both rooms, its solidity contrasting with pale colors



NYHQM



NYHOLM

The long living room window is curtained in a lemon yellow metal-threaded fabric. Armchairs wear tortoise-shell leather with leather fringe. Over the table is an old print of New York City and its harbor, a most suitable background for the photograph of Mr. Whalen which we have reproduced on the opposite page

A glass brick wall, silver-threaded curtains sparkle in Mr. Whalen's living room

*These decorating exhibits in New York stores
provide added excitement for Fair visitors*

Midsummer in Manhattan



ALL roads lead this Summer to the New York World's Fair but, sooner or later, all roads lead back again to Manhattan. For there's more for visitors to see than just that mammoth show on Flushing Meadows. All the shops of New York have outdone themselves in exciting decorating and homefurnishing exhibitions. Never has there been such a wealth of new ideas, never such a tempting choice of things to look at, study and enjoy.

New trends in color, in fabrics, in decorative effects usually begin in the late Fall. But this year the influences that will mold the backgrounds of 1940 are already discernible, ripened early like hot-house blooms, brilliantly illustrated in rooms by well-known stores. On these four pages we show high spots from four of the displays that will surely be of decorative interest to visiting firemen and hometown boys and girls alike.

W. & J. Sloane has opened a new eight-room "House of Years" with strong emphasis on rich background colors and unexpected hues for contrast; traditional furniture is put into modern dress by means of unusual fabrics and accents. At Grosfeld House, twelve newly-created rooms have been added to an already impressive array which runs the gamut from Regency and French to out-and-out modern. Lord & Taylor's new Pahlmann rooms range from the sentimental to dashing sophistication. And Macy's "Forward House" again presents modern with a new technique and a play on blond woods, black and cocoa lacquers, leather and fresh color schemes. These exhibits are shown on this and the next three pages.



ABOVE LEFT: Regency in two moods at W. & J. Sloane's, New York. Lush elegance expressed in the contrast of olive green walls with the curving sofa, fat and pink as a cherub, and the flashing mirror accents. The fine Directoire chairs are eggshell satin, the carpet lime green. The hurricane globes in gilt bronze sconces are old ones from a famous Regency house.

LEFT: An air of dramatic restraint keys this octagonal dining room. Above the rosewood cabinet, set between classic columns, is a sentimental panel of Cupid and Psyche framed in mirror. Niches in the silver gray walls are chartreuse to match the dining chairs. Damask draperies and rug are raspberry.



ABOVE AND RIGHT: Modern Regency at Grosfeld House, a New York decorators' exhibit. We present two views of a living room, traditional in inspiration, modern in technique. Walls are mauve, the carpet pinky-tan, the fireplace painted black like the garland framing the mirror. Plum matelassé covers a pair of hearthside chairs, draperies are beige under chartreuse swag valances held by small gilt obelisks. At one side of the room stand two modern lyre-back chairs (shown right) in rich cream patent leather



LEFT: Blue wallpaper patterned with white birds in a bedroom fresh as a Summer morning. Figured organdie, crisp and white, covers the bed over an underskirt of peach satin banded in brown: and spills out in starchy folds from between peach satin draperies. The carpet is silver gray, the furniture Cuban mahogany in modified Regency design

Elegance glances into the past and the future for inspiration in this Modern Victorian bedroom



Shades of a Fair of Yesterday lurk in this bedroom, one of a series done by William Pahlmann in Lord & Taylor's, New York. For the noble canopied bed won a medal at the Amsterdam Exposition of 1826. The color scheme of the room above is taken from the candy pink wallpaper, a special design by Katzenbach and Warren, with its vertical stripes of Nattier blue ribbon and pale green roses. Swags of blue taffeta drape the bed and windows hung with white eyelet-embroidered batiste. The rug is an old needlepoint of pale green with pink flowers, from Ernest Tregowan. A low, curved love seat slip covered in blue taffeta stands before the fireplace.

The tremendous mirror-topped circular dressing table in front of the window is four feet in diameter, and opens out (see right) for easy primping. It is skirted in white eyelet batiste, and blue taffeta ribbon embroidered like that on the wallpaper is threaded through the top. A pair of old French oil lamps flank a gilt mirror; the bench is 19th Century Italian in gold leaf



RIGHT: Black lacquer furniture, with unusual brass handles, stands out against the pale lime green of the walls in this bedroom, one of the Forward House exhibits at R. H. Macy's. A *trompe l'œil* lattice and white bands quarter the side walls. The carpet is a deep wine shaggy worsted, and the beds (seen in mirror), also black lacquer with white tufted leather headboards, are covered with wine colored velvet bedspreads

BELOW: Chartreuse brings a cool, lime-squash effect to this dining room, which boasts a floor inlaid with highly polished leather squares. The chairs are covered in chartreuse reverse calf, the same shade as the curved painted dado and the draperies hung over gold ninon. A modern hurricane globe stands on the bleached maple table



NYHOLM

Modern makes headlines with leather floors, rich fabrics, furniture in black lacquer



Summer Time Wines

by André L. Simon



Summer time is garden time: it is also thirsty time. Thirst is a greater tyrant than hunger. Pleasure and pain make us forget hunger, but not thirst. Sleep cheats hunger, but not thirst.

Thirst is due to the partial or complete exhaustion of the salivary glands, and there are a great many ways and means of relieving this state of exhaus-

tion. Some methods are more suitable than others for the prevention—and some for the cure—of thirst. Some are pleasanter than others, some are safer, some more immediately effective. Some are simple and inexpensive, others are extremely complicated and even more costly.

The Ancient Greeks warded off thirst in the Summer time by keeping in their mouths just a few polished pebbles. Their water supplies were probably brackish surface water, and they kept their wines in goats' skins that were pitched outside and in—this may account for their otherwise curious choice of polished pebbles. These were, at any rate, free from all unpleasant taste or smell; moreover, a mouthful of stones must have made it difficult, if not impossible, to deliver those thirst-provoking orations which ancient Greeks were noted for.

Fortunately we are better off than they were—if not in the art of oratory at least in the matter of liquid refreshment. We may talk, sing and shout to our heart's content and our neighbour's torment; we may play tennis, bowls or croquet, and never know the torture of a burning thirst. For a nice cup of tea will very soon recondition our parched palate.

A cup of hot and weak tea in the garden, when the sun is fierce, the heavens blue and faces flushed may be the choice of wise people, but it is by no means the most popular. Few among us have any claim to be numbered among the wise, and few have

even any wish to be called wise; and most of us turn longing eyes towards tall glass jugs full of icy delights. In the summer time we love a long drink, a cold drink, whether it be good or bad for us. Lemonade and orangeade, fruit cups and wine cups, lager beer and sparkling cider—so long as they are cold and unstinted they are all favorites as garden drinks in the Summer.

But what about wine? Why not wine in the garden this Summer? I mean wine out of a bottle—not out of a jug, where it has been drowned in water, revived with brandy, coaxed with liqueurs, soured with lemon, sweetened with sugar or syrups and made to look utterly ridiculous in a garb of vegetables and other greenery, cucumber rind, borage leaves and the like. No—I mean real, true and straight wine, unwatered and unsweetened. Not any wine, but wine that is suitable for the Summer.

Summer thirst is no common thirst, the sort of thirst which merely requires that attention should be given without delay to the moist condition of palate, tongue and throat. This sort is just local thirst, usually brought about by some form of irritation, such as inevitably follows too much shouting or too much salt. A nice cup of tea, or even a gargle is good enough to dispose of that sort of thirst.

But the Summer thirst is something different. The exhaustion of the salivary glands is, in the case of this sort of thirst, just a warning of the dehydrated condition of our tissues, a warning that there is a loss of moisture to be made good in the whole of our anatomy. Our tissues, like all living tissues, are steeped in water: not in tap, distilled or softened water, but in a briny moisture, not unlike sea-water, which is responsible for the highly mineralized state of our bodies. Perspiration is an excellent thing: it is





Bardeau

do not assuage the Summer time thirst, the whole-of-the-body thirst, the sweated thirst, the thirst that calls for Summer wine.

Wine, one of the greatest of God's gifts, like many other divine gifts, does not receive the measure of grateful recognition that it so fully deserves. Which shows on our part a sad lack of gratitude and a deplorable absence of common sense. Wine is the child of an ardent father, the sun, which is responsible for its fire—alcohol; and of a wonderful mother, the Earth, which tempers its fire by water, not ordinary water, but earth-conditioned rain water, filtered and sent up to the grapes by the roots of the vine, together with microscopic quantities of immensely valuable mineral salts from the soil.

There is no part of the world which is at all fit for white men to live in that is not also fit for the cultivation of the vine, and there are so many different varieties of vines, as well as so many different ways of making wine, that one might as well begin counting the stars in heaven as the wines on earth.

There are wines that are dark and others that are light in color; some are strong and others are weak; some are dry and others are sweet; some are still and others sparkling; some are young and others are not.

And in each class there are quite a number of different wines, different according to the species of vines from which they were made; according to the nature of the soil of the vineyards in which

the best way of clearing the pores of the skin. But what is lost through perspiration must be made good—not merely the moisture, but the mineral salts of which the most minute quantities are of immense value. Hot and cold water, in the form of hot tea or iced lemonade, or in any other form, render first aid to our salivary glands; they suffice when the thirst is an ordinary thirst, the common dry-as-dust throat sort of thirst. But they



Vins d'Alsace

the vines grew; according to the incidence of rainfall and sunshine which differ from year to year and determine the degree of maturation of the grapes; according to the method and manner of the fermentation which transforms grape juice into wine; according to the length of time during which the wine is kept in cask, to begin with, and in a bottle at a later stage of its existence; according to the temperature of the cellar in which it is kept whilst awaiting our pleasure; and lastly according to the glasses, the company and general conditions prevailing when its last hour has finally arrived and it reaches our lips.

There are wines made from the finest species of grapes, grown in exalted vineyards, vintaged in particularly fine seasons, tended with loving and expert care during a number of years until they reach a superlative degree of excellence. Such wines are exceptional wines. They are made in very limited quantities and there is never enough of them. Consequently they are costly as well as difficult to procure and, anyway, they are much too good to be drunk by the thirsty. They are not Summer wines.

Summer wines are not to be chosen from the aristocrats among wines, the wines that one should sip with reverence, wines of exquisite bouquet and flavor, of great age and price. On the contrary, Summer wines should be chosen from the large mob of honest if undistinguished wines, which are made in sufficiently large quantities, year after year, for their cost to be reasonable whilst their unsophisticated freshness is most acceptable almost as soon as they are out of the nursery. Summer time wines should also be chosen from the drier types of white wines and the lightest in point of alcoholic strength. A sweet wine, whether its sweetness be due to its own excess of grape sugar or to added sugar, may be agreeable to the taste, but it is not suitable in the Summer. It is too heating, and so also would be any wine of high alcoholic degree.

Among the many dry white wines highly suitable for the Summer first place belongs to the white wines of the Rhine and Moselle. That is to say, besides German wines, those from Alsace-Lorraine and Luxembourg. (Continued on page 58)



Vins de la Loire



*A modern safari through the spectacular
drama of Nature in New Zealand*

Isles of wonder—down under

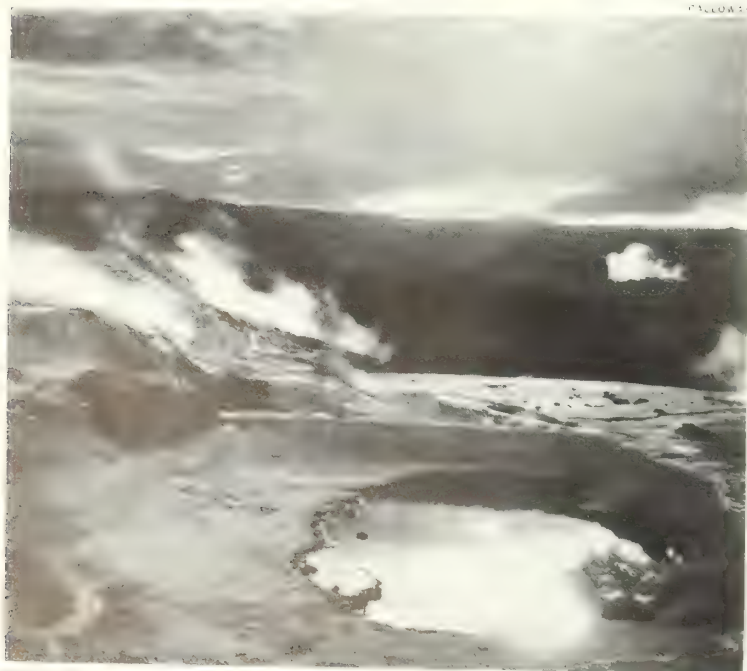
By Webb Waldron



GISBORNE—SOME OF NEW ZEALAND'S 30 MILLION SHEEP



TASMAN GLACIER—18 MILES LONG, 1 MILE WIDE



WAIKAREWAREWA BASIN—VOLCANIC SIDESHOW NEAR ROTARUA

WHEN your ship from the States steams into the harbor of Auckland, New Zealand, you experience the same sense of drama that a visitor to America must feel as his ship enters the harbor of New York. Not that the two are in any way similar. They are as different as the poles. But both are packed with theatre. Approaching New Zealand, you rise at dawn to see shadowy islands looming from the dark. Islands with towering peaks capped with cloud. Islands and more islands mysteriously emerging one beyond the other, blue in the distance, vivid green near at hand. The ship angles this way and that in the winding channel. Then, suddenly, the sun strikes through and glitters on the red roofs of a city climbing the green hillsides. That sudden city is as startling as a curtain going up in a theatre on a totally unexpected scene.

Landing, you walk up through streets which intensify this impression of theatricality. For they are like a stage-setting for a play of the mid-Victorian era. You fully expect to see ladies in crinoline strolling along the footways, attended by gentlemen in beavers.

New Zealand is a land of such incessant surprise to the visitor—a mingling of the theatrical and the familiar, of the expected and the unexpected, the probable and the improbable. Here, in these two long narrow islands stretching one thousand miles across the Southern Seas, you find fjords grander than Norway, geysers more spectacular than the Yellowstone, glaciers that suggest Alaska, mineral springs that rival Arkansas or the Schwarzwald, snow-capped peaks of Alpine stature, towns that might have been lifted out of Nineteenth Century England or Scotland, volcanic cones as startling as Fuji, a native people—the Maoris—who possess a life and an architecture as beautiful and distinctive in its way as the Zuñis of our Southwest, and fishing, both fresh-water and deep-sea, that will make a sportsman blink. What, for example, do you think of rainbow trout running to ten and fifteen pounds apiece? Things like that don't happen elsewhere outside of a dream, but they do actually happen in New Zealand.

A few hours south of Auckland by train brought us to Rotarua, the Baden-Baden of the Southern Hemisphere. Rotarua has all the trappings of a spa, with numerous springs of medicinal and healing powers and handsome modern bath-houses. But Rotarua is more

(Continued on page 53)

MONKMEYER

SAWDERS-CUSHING

SAWDERS-CUSHING

GATTOWAY



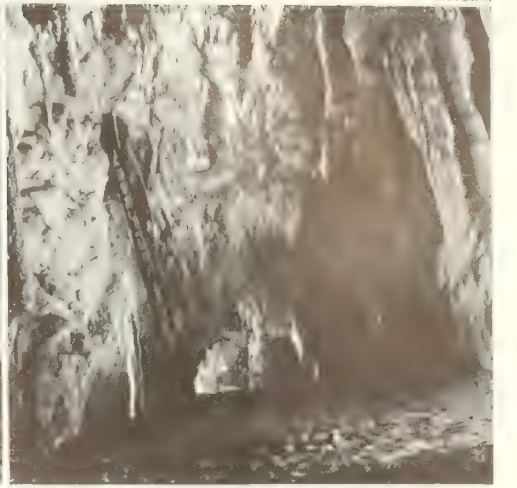
IVE HANDIWORK—GATE NEAR ROTARUA



SUTHERLAND FALLS, 1900 FEET HIGH



MAORI GIRL—STRONG, POETIC, INTELLIGENT



STALACTITE ARCHITECTURE—WAITOMO CAVES



SAWDERS-CUSHING

WAKATIPU SCENERY—THE SHADOW OF MT. CECIL



HYDRODYNAMICS—THE POHUTU GEYSER



SOUTH ISLAND—EN ROUTE TO FOX GLACIER



*the new symbol which assures
high standards of performance*

Gas ranges

MODERN gas ranges, like automobiles, might be described by comparing them, point by point, with earlier models. However, this would be a round-about method of explaining the amazing features of either one today, for a new gas range is as different from the one you bought ten years ago as this year's car is superior to the one you were driving back in 1929.

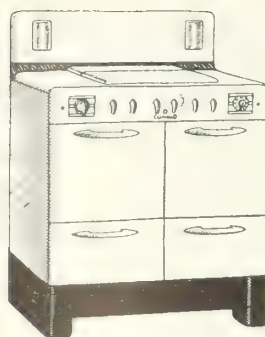
This great improvement in the old familiar gas range is no haphazard development, nor are the changes confined to superficial streamlining and modern gadgets. The new ranges are the proud result of intensive research and engineering by the entire gas range industry. The improvements are basic, affecting the performance of every part of the range. Exterior designs have been modernized and convenient new features are included to complete the transformation. These standards of performance and convenience, as developed by the industry, have been accepted by different manufacturers and are embodied in the new ranges which are marked with the CP seal for Certified Performance.

Though these new ranges are standardized for excellent performance, they are not limited to any one type or design. Each manufacturer has developed special features and arrangements so that there is a wide selection of CP models to meet different requirements.

The new designs have produced ranges which are far more compact than the earlier models and consequently better adapted to space-saving modern kitchens. Today you can get a range with six, or even eight, top burners, two ovens and a large broiler—the sort of range that is needed with a large family—and it need not be more than forty-five inches wide. If, on the other hand, you want a very small range, there are models less than two feet wide which have four burners, a good-sized oven and broiler, and which meet all the CP requirements for performance. The popular average-size range with four burners, oven, broiler and storage compartment is now thirty-six to forty inches wide.

The depth of the new ranges is usually about twenty-seven inches and many of them are designed so that they can be installed directly against the back-wall, in line with the kitchen base cabinets and other equipment.

Warming ovens, deep-well cookers, high broilers and clock-controls are important features, offered in addition to the basic CP standards which are sketched.



GLENWOOD



MAGIC CHEF

Save Time



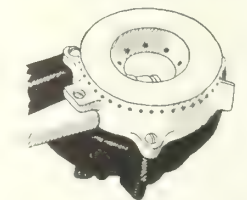
Faster Preheating. The gentleman holding the stop-watch on his new gas range is betting on a sure thing, for the oven and broiler are guaranteed to preheat in double-quick time with new type burners and insulation.



Automatic Lighting. Just turn the handle and the burner lights itself, giving instant, full heat. This goes for the oven and broiler as well as the top-burners. No waiting, no need to fuss with matches or a pilot switch.



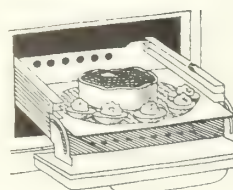
Pans Stay Clean. So clean and bright you could use them for mirrors. With the new top-burners, properly adjusted, gas heat leaves no smudge or stains that must be scrubbed and scoured. Keeps the new pots shiny.



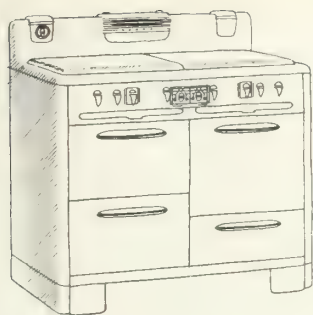
Giant Burner. This super-colossal and super-speed burner cooks one third faster than the regulation size burners. A great help when you must boil water fast or cook dinner in a hurry. One giant on every range.



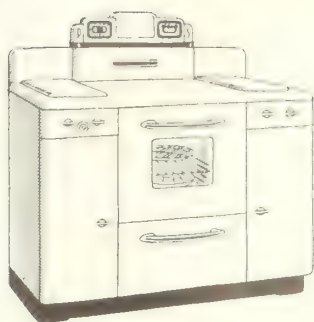
"Non-Rust" Burners. There's no "dirty work" to cleaning a new gas range. It's a simple, easy job that is quickly done, for the modern burner heads have a rust-resisting or enamel finish which speeds up the cleaning.



Greater Broiler Area. Chops for twelve, a mammoth steak or a complete broiled dinner can be cooked at one time in the new large broilers. No need to broil food in shifts. New burner design assures even browning.



ROPER



TAPPAN



FLORENCE

Save fuel

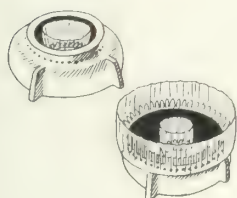
Save food



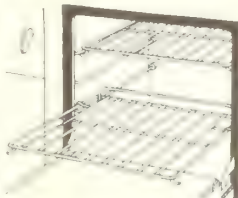
Economical Preheating. The "new low" shown in the gas bill is just cause for pleasure and congratulations. The oven and broiler preheat rapidly because of the scientifically designed speed burners. Cuts gas consumption



Reduce Meat Cost. It may be a cheap cut to the butcher but it will make a tender, tempting dish when it is cooked at low temperature on a modern gas range. Many inexpensive meats well cooked have extra flavor



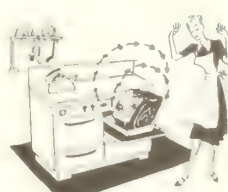
Tailored Heat. You get instant and unlimited heat selection with the new type burners. Any amount you need from fast boiling speed to the slowest simmer is easily controlled. This flexibility is important to fine cooks



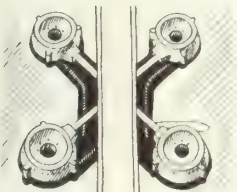
Spilling Food Avoided. The new oven racks have specially designed "stops" which prevent their tilting or pulling out too far. Rack-bands are flat to keep small dishes from tipping. These oven interiors are easy to clean



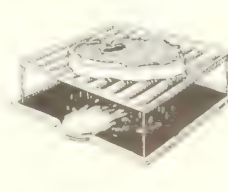
Scientific Insulation. Quantities of the best modern insulating materials are packed into modern ranges to form a heavy blanket around the oven and broiler. Thorough insulation saves fuel and also keeps kitchen cool



Cut Meat Shrinkage. Surprise is natural when you find that your great big roast is still a great big roast after it is cooked by the low temperature method. Meat shrinkage can be reduced as much as twenty percent



New Burner Design. Just one look at the cooking top of a new gas range shows what basic changes have been made. The old star-shaped burners and open grids have been replaced by new type burners—more economical



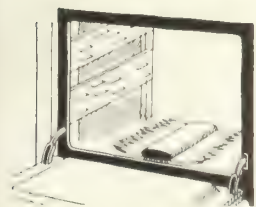
Smokeless Broilers. There's no chance of a grand steak going up in smoke with this type broiler. As sketched the grill is lifted away from the pan to show how fats are drained away from heat to prevent burning



Heat Control. You can say good-bye to old-fashioned oven-watching. Go off and leave your meal in the oven, the heat control will stand watch. It maintains temperatures and regulates efficient gas consumption automatically



Save Vitamins. Every last little vitamin can be kept right in the food where it belongs if you cook on a new gas range. Use very little water and turn the gas burner to a low simmer—save vitamins and minerals



Efficient Operation. This oven, sketched at the left with the bottom plate removed, shows one of the new types of burners which have been developed to provide accurate baking temperatures, low operating costs



Stop Baking Failures. With an accurate heat control you can be sure that your oven will stay at just the temperature you select. The wide range from two hundred and fifty to five hundred degrees meets all needs

The Gardener's Calendar

Dog days and dawdling come in July and so does quite an assortment of jobs to do



- 1 How rapidly the wheel of gardening turns! Scarcely have we filed away the Spring seed catalogs than July brings the tempting pages of the bulb catalogs.
- 2 Now that you've emptied the cold frame and seed beds of annuals, start sowing perennials. Fork the soil and rake it smooth. Plants will be ready for Fall.
- 5 Here are easy perennials: anchusa, aquilegia, aubrietia, centaurea, coreopsis, delphinium, gaillardia, lupines, lychnis and pentstemon, pyrethrum and viola.
- 4 The biennials to sow at this time are hollyhock, fox-glove and sweet william. Pansies can wait for August sowing. Keep Summer seed beds damp and shaded.
- 5 Cut down lupin and pyrethrum foliage. The latter blooms again in August. Pick off dead flower heads from Canterbury bells and side buds will come out.
- 6 If you want good rose bloom in Autumn snip off all dead flowers now. Water in hot weather to encourage new growth. Cut roses with long stems. Spray regularly.
- 7 Don't let seed pods form on peonies. Work in a little general fertilizer, cultivate around the plants and water to help form the eyes for next year's blooming.
- 8 Use a contact spray against the lace bug on rhododendron and azalea foliage and the red spider on evergreens. Watch for injury from aphids on new growth.
- 9 July is the ideal month for lifting, dividing and re-setting pumila and tall-bearded iris. Watch for borer by his slimy trail and dig him out of the rhizome.
- 10 Before re-setting iris, dust the cuts with sulphur, water the bed with Bordeaux mixture to kill borers and then work in a dusting of hydrated lime.
- 11 Remember that manure in the soil of peonies leads to disease and in iris soil to Winter rot. Use bonemeal instead and see that both have good drainage.
- 12 Crab grass is one of the Summer complaints of lawns. First rake up the tenacles of the crab, cut off and burn the clippings. This will prevent its re-seeding.
- 13 Other good lawn habits are: roll once a week to force roots down into cool earth, water in dry seasons and feed with weak ammonium sulphate solution.
- 14 Keep on pinching out the laterals of dahlias and saving only good flowering stems. Don't let dahlias want for water. Continue tying them up as they grow.
- 15 Elm seedlings have an annoying habit of sprouting in flower beds and rock gardens. Pull them up while they are young. And the same applies to aspiring maples.
- 16 If a Summer wind storm breaks off or injures limbs of trees, go at the repair work promptly. If you're not equipped, call in a competent tree surgeon.
- 17 Do not expect weekend guests to lend a hand at gardening. It is safer to let them rest in the shade and watch you work. Accept their gratuitous advice meekly.
- 18 To keep polyantha rambler roses in continuous bloom, cut off flower clusters. Shear 6" from tops of bachelor buttons and feed manure water for re-blooming.
- 19 Root cuttings of coleus, begonias, geraniums and other plants needed for next Winter's house plants can now be started in damp sand kept shaded until rooted.
- 20 Climbing roses, too, can be propagated from slips. You might also try cane layering—laying a cane on the soil, slitting it and covering with earth.
- 21 A general all-purpose fertilizer to feed flowers at this time is a 4-12-4 mixture. Set out late cabbage and cauliflower and sow late string beans for Fall.
- 22 Prune wisteria fairly hard and shorten all wayward side shoots. Root soft growth cuttings of catmint in damp sand. Use grass clippings for bush fruit mulch.
- 23 Go around lilacs, almonds, Japanese cherries and roses to see that suckers from below the graft are removed. Use weed killer on paths and roadways.
- 24 Keep window boxes and plants in pots well watered. A pinch of pulverized sheep manure worked into the soil will help. Dust mildewed phlox with sulphur.
- 25 Bagging grapes will thwart predatory birds. At this time some vineyardists shorten all side growth on their vines. Keep the soil around them stirred.
- 26 Everbearing strawberries can now be allowed to set fruit. Each week spray delphiniums with pyrethrum or rotenone against bugs causing malformed flower buds.
- 27 Toward the end of this month order pansy seed for next month's sowing. Don't pinch the pennies in buying pansy seed. Move dormant Oriental poppies.
- 28 Since you are now enjoying them, you ought to honor that anonymous Italian musician who introduced tomatoes to Boston's tables in the Year of Grace 1802.
- 29 Muggy days are sure to bring mildew to rose foliage. Dust or spray before rains and be sure to cover under side of leaves. Give the bushes a final feeding.
- 30 If you are raising potted fuchsias, give a pinch of Scotch soot to each plant. Christmas cherries can be pinched back and fed half a cup of manure water.
- 31 What becomes of gardeners' widows? In France, the Le Nôtre family and its friends contained many widows who inherited their husbands' jobs. The widow of Gerard's friend, "Master Tuggie", grower of the renowned carnations, kept on faithfully cultivating her husband's flowers. John Tradescant's relict kept up his Ark.



When it's COLD

Into the best of summers a little rain must fall. When it does, when the air turns suddenly chilly, you may preface the crisp cool salad you've planned with a warm invitation of soup. Such a soup as Campbell's Consommé. A steaming dark cup of it warms the heart and quickens the appetite.



it's HOT!

Our
Contrary
Consommé



and when it's HOT

Cold comfort on a wilting hot day is Campbell's Consommé, jellied. Cool and clear it shimmers in your cup, like the amber depths of a bubbling mountain spring. Cool it looks—and cool it is, as it slips from spoon to tongue. And it brims with the appetizing flavor of fine beef—a teasing taste that prepares a welcome for the other good things that are to follow. As wilting summer days go by, it's a problem to keep meals enticing. Many a summer table acquires a tippity, a lure, from a consommé, coaxing and cold. Campbell's make three kinds, your grocer has or can get them for you, and your refrigerator turns them to a well-chilled jelly in four hours. Keep a supply cooling—and keep cool with Campbell's.

it's COLD!



CONSOMMÉ PRÉSTANIER. Garden vegetables—celery and carrots—and fine beef in clear, clear broth. Serve either hot or cold.

CONSOMMÉ MADRIÈNE. Delicious broth of tomatoes and beef, seasoned to crystal clarity. Served hot or jellied, the potent flavor will charm your taste.

CONSOMMÉ (HUSSEY). A vigorous broth of fine beef, delicately seasoned with celery, carrots and parsley and jellied clear. Hot or cold, a delightful appetizer.



Our dining room used to be gloomy
...BUT LOOK AT IT NOW!



RIGHT OVER YOUR OLD WALLS—If you want to get rid of dingy walls and ceilings, Masonite Products will do the trick. These all-wood, grainless boards go on right over old walls—nailed or cemented. Look at this dining-room, for example, brightened up with marble-smooth wall panels of Masonite Tempered Presdwood.



EYE-APPEALING EFFECTS—Masonite Products can provide any number of eye-appealing effects at very comfortable cost. In this living-room, dark Masonite Tempered Presdwood forms a durable, scuff-resisting wainscot, topped off with upper walls of Masonite Tempered Presdwood in light finish.



SMART, MODERN DESIGNS—In this den, the walls are completely covered with Masonite De Luxe Quartrboard. Here's a surface you can paint any color you want. Or use it in its natural, warm-brown finish. Either way, it's a joy because it's so easy to keep clean. And notice the interesting, horizontal grooved pattern that can be executed with this material.



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FREE!

MASONITE THE WONDER WOOD
 OF A THOUSAND USES

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Please send free sample of Masonite Tempered Presdwood and Masonite De Luxe Quartrboard and information about these products in new and remodeled homes.

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 Address _____
 City _____ State _____

GIFT HINTS

WHEN the Fair is sufficiently familiar and friends are adequately fêted, there is still an impulse to culminate a successful visit by buying presents for departing guests and for those who have remained back home.

Even the smallest gift such as a masculine-sized beer mug or the lightweight serving tray pictured below is doubly valuable if it is slightly reminiscent of the time and the place where

it was bought. And this type of present which avoids a souvenir appearance but clings to the picturesque can be real fun to buy.

Here and on another page we have made some gift selections which you may find exciting enough to keep yourself. The scenic service plates of New York, for example, delicately embossed and beautifully colored. The tablecloth with flowers (Cont'd on page 51)



The large gray tray at the top has a scene in maroon and blue depicting Washington's inauguration. The oblong tray in bleached wood is of New York in 1882. From Ovington's



Service plates commemorating the World's Fair. Left: delft blue on white, Ovington's. Top right: design in red, Lewis & Conger. Bottom right: gray monotone, Gordon Waldron



Wamsutta's new spun rayon and flax tablecloth and napkins. Flowers of the original thirteen States printed in natural colors on white linen. A gay table covering at Lord & Taylor

GIFT HINTS

(CONTINUED FROM PAGE 50)

of thirteen States in color. Or the bit of amusing napery that you see at the top of this page. It is called "New York After Dark" and has a border telling you what head waiters to call for at the Stork Club, Paradise, Twenty-One and all the other places you'll go.

Then, as a further incentive to give original presents, we have chosen two stunning World's Fair wallpapers shown

at the bottom of this page. One comes in a gray, one in a rose-beige background; and can be sent on home with no trouble at all. You'll like to cover a paneled screen, a closet or a tray with one of these dashing designs.

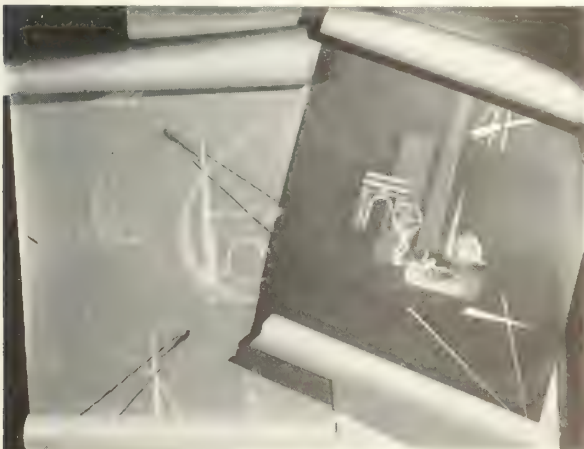
Then, as suitable gifts for almost every member of the family, we have chosen the gray pottery mugs shown in the picture below. Each mug is decorated with an historical scene.



New York's gayest spots are located on this tablecloth map while the border supplies the lowdown on whom to ask for after you're there. The color scheme: red-white-and-blue. At Macy's



Beer mugs stamped with legends from the history of New York, including that famous transaction of the twenty-four dollars and the bottle of rum swapped for Manhattan. Macy's



Thibaut's two wallpapers designed especially for the Fair. Trylon and Perisphere dominate the one at left, in the Federal Building. Right, Fifth Avenue scenes, in the Terrace Club



For executives, managers and buyers—of department, gift and specialized stores—here are important new's. At the semi-annual, international Leipzig Trade Fairs, you are always sure of finding new products, new materials, new styles, new ideas! In one week's time, you cover all the important markets of the world. You know what the whole world offers in your lines.

The 1939 Fall Fairs will be held from August 27th to 31st in Leipzig, Germany. In the General Merchandise Divisions, some 6,000 firms from 25 countries will show their wares to 150,000 executives and buyers from 72 countries. Your firm will profit by covering these Fairs.

We invite you to write for Booklet No. 23; tell us the lines in which you are interested. Let us supply full details—help you secure important travel discounts—help you plan your trip for profits. Please write on your business or professional letterhead to: Leipzig Trade Fair, Inc., 10 East 40th St., New York.

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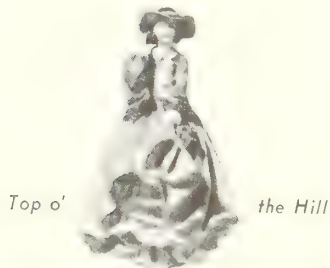


THE SYMBOL OF • ROYAL • DOULTON

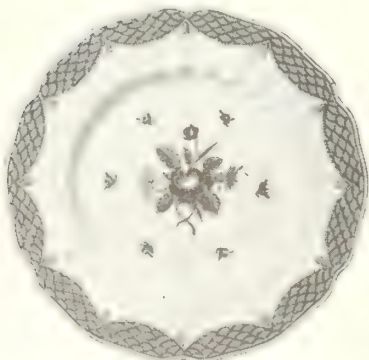
The Beaufort is a fine example of Royal Doulton in lustrous English Bone China. . . . Top o' the Hill is one of a famous line of figurines. . . . Lowestoft Bouquet is an authentic reproduction—in Earthenware—of a particularly lovely 18th Century pattern. . . . Every piece of Royal Doulton bears the same famous symbol. Write us for the name of your nearest dealer.



The Beaufort



Top o' the Hill

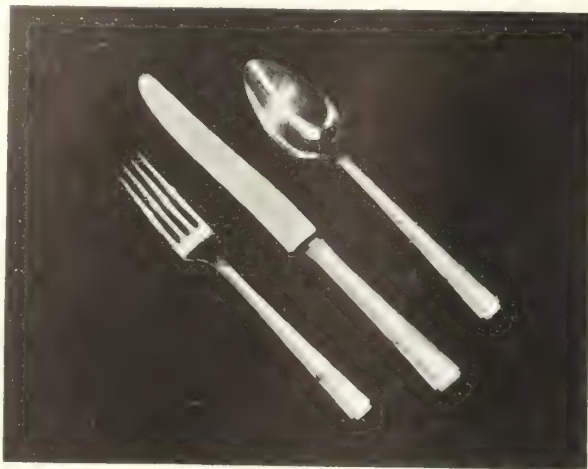


Lowestoft Bouquet

FAIR LUNCHEON

In the three photographs below, we show you in detail the appointments of the luncheon table on the balcony of Perylon Hall, which appears on page 24. Part of the cool charm of this table, as of any Summer table you might plan, is due to the choice of low-key colors which have a psychologically refreshing effect, and part is due to the selection of simple, unembel-

lished designs in silver, china, and crystal. Against our frosty linen cloth with its blue and green motifs, we have set the delicately modelled "Grenoble" pattern in Oneida's Heirloom silver plate, gleaming service plates of deep blue and white Syracuse china, and Cataract-Sharpe's tall crystal goblets. Both the service plates and the glasses will be found at Ovington's.



The only adornment of this silver is the slender carved band down one side and the simple leaf spray at the end of the handle. This is Oneida's "Grenoble" design in silver plate



Narrow gold bands edge the deep blue borders of these Syracuse china plates, and are repeated in the rest of the service. Adaptable in character, they can be used for formal dining



Goblets such as these for water and wine look cool and charming on a Summer's day. The pattern, Cataract-Sharpe's "Royale" is decorated, like the silver, with stylized leaf sprays



Mix them as they
make them in JAMAICA

Use a large tumbler filled with Ice
Add the juice of a Lemon
One teaspoon of Sugar
One jigger MYERS'S FINE OLD
JAMAICA RUM
A dash of Bitters
Fill up with Soda Water and stir.
Decorate with a cherry and a thin slice
of lemon.

MYERS'S RUM
"Planters' Punch" Brand
100% FINE OLD JAMAICA
ALL 8 YEARS OLD—97 PROOF

FREE: Write for collection of over 80
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MRS. JONES: "Here's all the evidence I need! A quiet, inviting living room like this, with friendly, colorful Insulite walls that decorate and INSULATE, is proof that a home is as modern as the walls."



MR. JONES: "Modern homes need protection against wind, moisture and outside temperatures—and these Insulite outside walls fill the bill. They're made especially to save fuel, speed up building, and provide a second wall of INSULATION."

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ISLES OF WONDER—DOWN UNDER

(CONTINUED FROM PAGE 44)

than that. It is the center of an amazing volcanic region of geysers, champagne-fizz springs, fumaroli, steaming valleys, black bubbling mud pots, chemical lakes of fantastic greens and blues—an area where the surface of the earth seems merely a skin over a vast, molten, seething underworld. We saw a brook rushing down a narrow valley where you could whip a trout out of the ice-cold slather of foam and, without stirring a foot, plop the fish into a boiling pool ten feet away and cook him to your taste on the instant. We visited a Maori village where everybody's dinner was cooking in dishes sitting neatly in the boiling springs just below the houses; and women were doing the wash in warm soapy pools and then rinsing the clothes in cold clear springs which were only a few feet away.

One night as we lay in bed, the hotel suddenly trembled as if a big truck was passing in the street, then came another shake, accompanied with roars and crashes. I leaped up, slid into a dressing gown and ran downstairs. The manager soothed my nervousness. It was merely an earthquake. "We have them all the time," he said, "nobody thinks anything about them." And, strangely enough, nobody does.

SCENIC SPLendor

Then, carrying out the pattern of surprise that is New Zealand, we took a drive from Rotarua one afternoon that carried us out of the area of volcanic amazement into something quite as amazing—a magnificent primeval forest. Soaring kauri pines, superb tree-ferns thirty and forty feet tall, red-flowering eucalyptus, so interspersed and interlaced with tall ground-fern and vines that a few feet from the road you were lost in a lush, fragrant, impenetrable wilderness.

One readily can imagine the wonder of the early Maoris who landed on these shores after their long south-westward canoe-voyage from central Polynesia to meet this tall, solemn, immensely vertical forest growing to the water's edge in their new home. Indeed, such a magnificent forest did once clothe much of New Zealand, but ruthless lumbering has swept most of it away and now you drive through miles of plantations where the Government is reforesting the denuded areas with Oregon pine, which seems to be better adapted for the purpose than the native trees.

THE MAORIS

You will see a good deal of the Maoris in and around Rotarua. You will admire their beautiful carved houses, see their exciting native dances. Of all the Polynesians, the Maoris are the most able. Their migration from the tropics to the cooler climate of New Zealand centuries ago developed in them a vigor and enterprise unknown to their racial brothers under the equator. The Maoris are the only primitive people whom the English never defeated in war. The Maori-English struggle ended in a truce, honorable to both. Today the Maori sits in the New Zealand parliament, practises law and medicine on an equality with the white

man. A distinguished Maori, Te Rangi Hiroa (Peter H. Buck), is professor of anthropology at Yale.

Pushing west by car from Rotarua we came to Wairakei, where we paused to witness perhaps the most astonishing phenomenon of all New Zealand's volcanic region—the Karapiti Blow-Hole. After nightfall, we set forth with a party from the hotel and after driving to a certain spot in a dark valley, we were asked to climb out and continue on foot. We clambered on over rough ground under the amazing South Pacific stars blazing down from a cold, inky sky. We halted near a small black hole in the earth. Periodically this hole emits roaring blasts of steam. It is, said our guide (a Maori with a beautiful Oxford accent), the safety-valve of New Zealand. "If it were stopped up, the whole North Island would explode," he said, perhaps not quite seriously. Then he performed the stunt of which we had heard. He wadded up two gunny sacks, dosed them with kerosene, and just as the hole began to blow, touched a match to the sacks and tossed them into the hole. The steam carried them upward, flaming. Higher, higher, higher in the black night, a tremendous, towering and half-terrifying fountain of fire and showering sparks. When you go to New Zealand, you mustn't miss that.

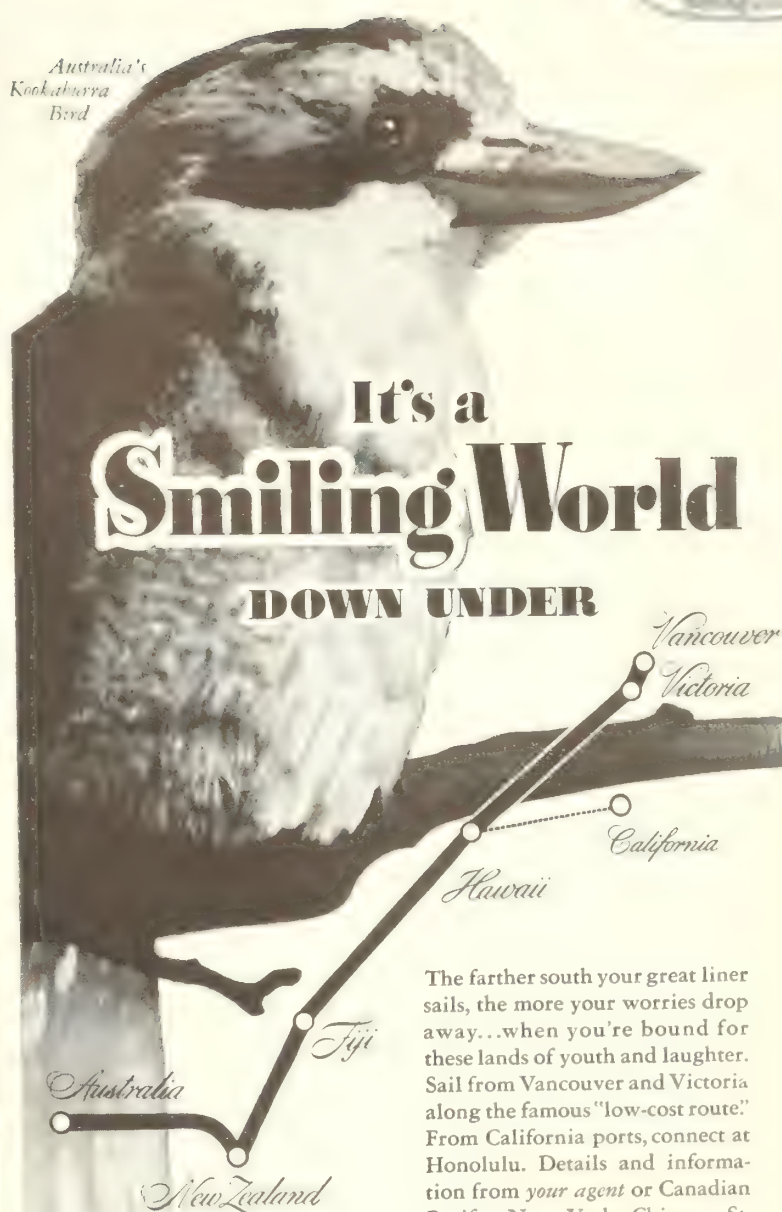
Southwestward of Wairakei our route took us around Lake Taupo, a drive of almost unbelievable color—a lake as blue as Lake George, yellow gorse thickly crowding the roadsides, and above it all the towering volcanic cone of Ngauruhoe, dazzling white with snow, a faint plume of smoke from its crater drifting up into the turquoise sky. That night we spent at the Tongariro Chateau, far up the side of the volcano, where we dined before a great roaring log-fire with a crowd of skiers who had been sporting all day on the higher slopes.

Wellington, capital of New Zealand, a night's journey south of Tongariro, at the southern tip of the North Island, lies in a nest of strange, stark, tawny hills enclosing its astounding blue harbor; while far away across Cook Strait float up in the sky the jagged snow-capped Alps of the South Island. Almost all the harbors "down under"—Sydney, Adelaide, Perth, Auckland, Wellington, Dunedin—are magnificent, but of them all I give the crown to Wellington.

FLIGHT TO SOUTH ISLAND

And from Wellington we set forth on the climax of our New Zealand adventure, an airplane flight of five hundred miles to the far southeast coast of the South Island. Taking off at dawn, we flew across Cook Strait to Blenheim in a small two-motored plane, then transferred to the big four-motored DeHaviland. Of all the air-journeys I have ever taken this crowded more sheer sensation than any other. Part of the time we flew above the clouds, winging apparently over a smooth sea of ice—an illusion strengthened by the sharp mountain peaks that, thrusting up through the clouds, looked precisely like islands in a frozen ocean. Then a sudden rift (Cont'd on page 54)

Australia's
Kookaburra
Bird



It's a Smiling World

DOWN UNDER

The farther south your great liner sails, the more your worries drop away...when you're bound for these lands of youth and laughter. Sail from Vancouver and Victoria along the famous "low-cost route." From California ports, connect at Honolulu. Details and information from your agent or Canadian Pacific: New York, Chicago, St. Louis, Boston, Montreal. 36 other offices in the U. S. and Canada.



AUSTRALIAN ABORIGINE. On the 51-day all-expense Australian tour you'll see many different native races. 6 days in Australia and visits to Hawaii, Fiji and New Zealand. \$461 up, Cabin Class.



NATIVE MAORIS watching the remarkable hot springs of New Zealand. Since 1890, Canadian Australasian liners have sailed between Canada and their home ports of Auckland and Sydney.

THE LOW-COST ROUTE

Canadian Australasian

TRAFFIC AGENTS—CANADIAN PACIFIC

ISLES OF WONDER—DOWN UNDER

(CONTINUED FROM PAGE 53)

would appear in the white sea, revealing the real sea down below, startlingly near, intensely blue, breaking on a rocky shore; or a patch of farmland fitting neatly into the curving hills, with every paddock, fence, barn, barnyard, roadside, brookside, as neat and brushed and clipped as Normandy or Surrey, and sheep grazing in the paddocks so individual and near you could, you thought, reach down and pat their woolly backs. Then the clouds shredded away into wisps of mist and we were flying seemingly alongside a row of saw-tooth snow-capped peaks that towered across the west, while below us our bird-shadow scudded over rust-brown hills whose crests we seemed to clear by a foot or two. Then again farmlands—Christchurch, a little Oxford in its green meadows—and finally at noontime quaint Dunedin nestling in its hills beside the sea, more Scotch than Edinburgh, the town from which Admiral Byrd embarked for Little America.

Back in Wellington the next day, by a flight even more spectacular—wind and tumultuous clouds made it so—we took train north for Auckland and, en route, our New Zealand sojourn had a climax of a quite different kind.

THE WAITOMO CAVES

Ever since we landed from the States, people had been telling us that we must visit the Waitomo Caves. They were, so everybody said, the one thing you must see in New Zealand. Constitutionally I am disinclined to caves, avoiding them whenever possible. But when I found that a special stop of our Wellington-Auckland sleeper had been arranged so that I could get off before daylight and drive up to an early breakfast at the hotel at the cave-mouth, and that a special guide was waiting to take me through at an unusual hour, could I evade those caves by any pretext? I didn't see how, so I rose and climbed off in the cold dawn, while my wife continued on to Auckland to keep an appointment with friends.

I'm glad I stopped. The Waitomo Caves are unlike any others in the world. Believe-It-Or-Not Ripley calls them tops in world-wonders.

A river flows through a mountain, in one side and out the other. On the arched, rocky roof of its channel millions of glow-worms hang suspended. They have their lamps out to lure the insects that breed on the banks of the subterranean river. The insects, drawn by the lights, are caught in the glow-worm's filmy web and devoured.

Following my guide down a cleft in the mountainside, we reached the shores of the black, silently-flowing river. A boat was moored to the landing. "Now, not a word, not a whisper," the guide cautioned. It seems that, if the glow-worms hear a sound, they quickly put out their lights.

We climbed in and the guide pushed off, rowing like Charon, with muffled oar. For a time we moved through almost complete blackness. Then I began to see bluish sparks of light here and there above us. My guide gestured, pointed silently. Soon, as the boat glided on, the whole great black

arch of rock overhead was agleam with myriads of tiny lights. The black water through which we floated mirrored those innumerable glowing sparks. Then I had a sudden overwhelming illusion. The roof overhead retreated and became a black arching sky—full of glowing stars, which were mirrored in a silky, waveless sea across which we steered silently. On and on we moved, silent, over that black silky sea, under the tremendous star-filled sky. It was one of the amazing experiences of my life. Then, suddenly, I heard the guide say softly, "Here we are." We were back at the landing-place. I climbed out of the boat and mounted slowly up a long flight of steps into the world of bright sun and wind. I was still in the grip of my astounding illusion.

NEW ZEALANDERS

You will go to New Zealand to see and do all these things and many more—bathing, fishing, hunting, mountain climbing, exploring above ground and underneath, flying and sailing. You will not, I take it, go to study the people and their ways of life. Yet, even with the briefest visit, the character of the New Zealander can scarcely escape your notice. He is English of the English, Scotch of the Scotch. Yet with many things happily lacking that trouble the eye and mind in Britain.

One Saturday afternoon, on the way to the cinema in Auckland, my wife bought some strange-looking candy at a sweet-shop. It proved too intractable for our teeth, and she said, "We'll give it to some little boy." So we walked along through the Saturday afternoon crowd looking for a little boy who might like a bag of candy. One wouldn't have to walk far in a crowded street in Los Angeles, Chicago, London, Berlin or Cairo to find such a boy. But in Auckland all the little boys and girls we saw were so well-dressed, so dignified, that we didn't dare insult them by offering them a bag of candy. We kept saying, "Pretty soon we'll find a poor, ragged boy." But we didn't find any.

This may seem a trivial incident, but it struck us rather forcibly. There apparently isn't any poverty in the metropolis of New Zealand. And even the children have a dignity that grown-ups in some other lands could emulate.

MAGNIFICENT WAR MEMORIAL

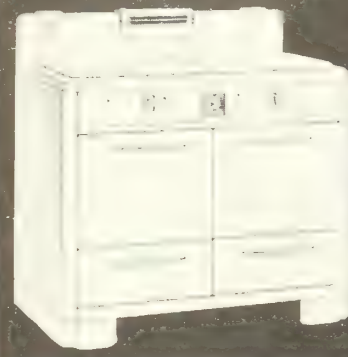
Another thing I like about the New Zealanders is that in Auckland, overlooking the harbor, they have built a great War Memorial building and, instead of filling it with trophies of battle, they have shoved the battle-flags, guns, bayonets, to the attic and given over the two main floors of the memorial to a magnificent museum of Polynesian culture, with superb collections of native handicraft from the whole sweep of the South Seas. To see that museum alone is worth a trip across the Pacific.

New Zealand is an all-year country. Our Summer is its Winter but, although it lies as far south of the equator as Illinois is north, the New Zealand Winter is as mild as the Carolinas. And the Summer is delightful. You'll like New Zealand and you'll never forget it.

Everything's UNDER CONTROL



in the NEW ROPER GAS RANGE



Carefree COOKERY PERFECT Results

When you cook with a new Roper Gas Range, you're always sure that everything will be "just right." You save time because there's no annoying watching, worrying, or waiting . . . and you save money because there's no wasted fuel or food.

To the woman who is interested in perfect cooking results with a minimum of time, worry, and cost, the many Roper features are live news! See these handsome Roper Gas Ranges now.

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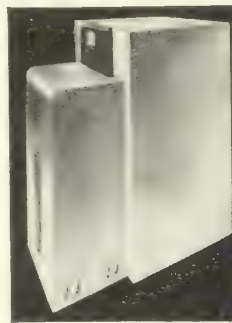


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It Stings Your Fuel Bill This Yello-Jacket Burnham Boiler

It stings it, as only a Yello-Jacket can sting. It makes no difference whether you burn oil or coal, the sting is just the same.

If you burn coal, then the front part of the jacket isn't needed. If oil, then the front covers the burner. It lifts off easily, to get at it.

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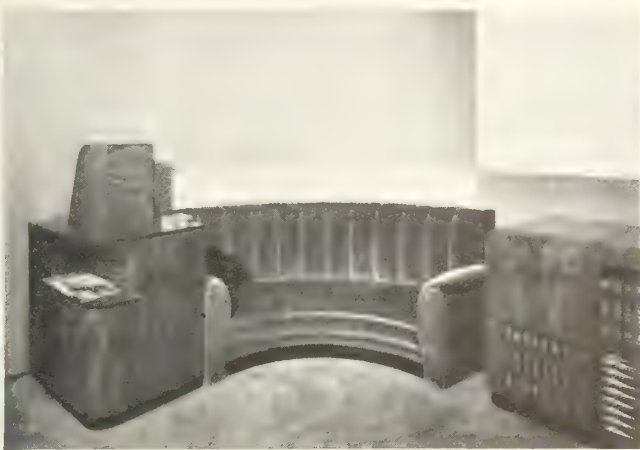
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TOMORROW'S RADIO LIVING ROOM

TELEVISION will change our living rooms, not only by introducing strange new pieces of furniture, but also by insisting upon color schemes that are necessarily softer. In the Radio Corporation of America Building at the Fair, John Vassos, the noted industrial designer, has worked out this radio living room of tomorrow with functional cabinets and quiet coloring in sepia, blue and white.



Like an amphitheatre, the room is planned as a semi-circle with a curved bench facing the television screen and flat white wall on which movies are projected from the machine left of the sofa. The fluorescent lighting can be dimmed when either screen is used for movies or television, the sepia ceiling reflects no light.



Next to the television screen, and opposite the sofa, is a facsimile recording set which prints a complete news bulletin by television. The printed sheets fall ticker-tape fashion from the machine into the wooden basket at the right whence they may be retrieved and read. The white wall above successfully serves as a movie screen.



This cabinet will keep the Man of Tomorrow abreast of culture as well as current events. It houses receiving sets for radio sound broadcasts and television, a movie projector, mechanisms for playing and making records, and books to keep them in. The rosewood cabinets, neatly fitted together, can be easily moved about.

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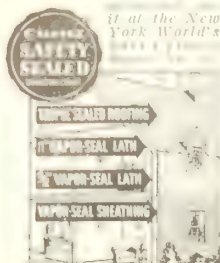
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TRAVELOG

A directory of distinguished hotels and resorts

JULY CALENDAR:

July 2nd-8th—Twenty-sixth Annual West Virginia State Amateur Golf Championships to be held at White Sulphur Springs, West Virginia.

July 17th—The thirty-fourth Annual Open Lawn Tennis Tournament for New Hampshire State Championship under the authority of the United States Lawn Tennis Association to be held at Crawford Notch, New Hampshire.

July 29th—Don't miss the baseball game to be held at Wrigley Field, Los Angeles, between the comedians and the leading men of the cinema. Harold Lloyd is the general chairman and the game is a benefit performance.

MISSOURI

Kansas City

Riviera-Locarno Apt. Hotels, 229-235 Ward Parkway. "For fine living." Beauty & charm. Permanent guests. Furn. & unfurn. 3 to 7 rooms. 2 & 3 baths.

NEVADA

Lake Tahoe

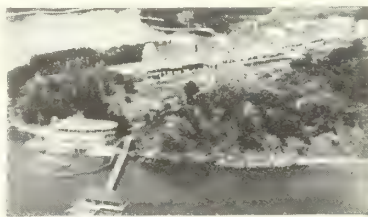
Glenbrook Inn and Ranch. On most famous lake in West. Excellent golf, motoring, lake and mountain sports. One hour west of Reno on U. S. Route 50.

NEW HAMPSHIRE

Hanover

Hanover Inn, on Campus of Dartmouth College, offers intellectual and recreational opportunities. Golf, tennis, riding, canoeing. Discriminating service.

Portsmouth



THE WENTWORTH BY-THE-SEA

A delightful summer home late June to early September. Old in its hospitable charm; modern in its appointments. Privately owned facilities for entertaining relaxation. Golf, tennis, ocean swimming pool, etc. Write for illustrated folder containing complete information and map. Farragut Hotel, Rye Beach, New Hampshire under same management.

Squam Lake—Holderness

The Asquam Hotel. High over lake, wide views of mountains. Established 1880. Restricted clientele. On U. S. 3. \$5 up, per day. Illustrated leaflet.

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White Mountains—Dixville Notch

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White Mountains—Franconia Notch

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White Mountains—Whitefield



THE MOUNTAIN VIEW HOUSE

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NEW HAMPSHIRE

White Mountains—Jefferson

The Waumbek Hotel. Amer. Plan. 2,000 Acre Estate. Private 18-hole Golf Course. All sports. Orchestra. Select clientele. Booklet. N. L. Dennis, Mgr.

White Mountains—North Woodstock

Hotel Franconia, in the Franconia Notch. 6 1/2 miles from "Tramway". The most modern hotel in the mountains. Booklet. A. W. Goodard, Owner Management.

White Mountains—Sugar Hill

Hotel Lookoff. "The House with the View". 100 rooms—Reasonable rates—Elevator—Orchestra—Free golf. No hay fever. Restricted. July 1-Oct. 1. Booklet.

Sunset Hill House. Social and Scenic Center of the White Mountains. Golf on grounds free to guests. Tennis, riding, orchestra. Private cottages. Booklet.

NEW JERSEY

Atlantic City

Marlborough-Blenheim. Central boardwalk, overlooking ocean. American and European plans. 37 years ownership management. Josiah White & Sons Co

Ocean City

The Flanders. Directly on boardwalk. American plan. 3 sea water swimming pools. 230 rooms with baths. Season to Sept. 25. J. Howard Slocum, Mgr.

Princeton

The Princeton Inn. Facing golf course and Graduate College. Amer. plan. 100 rms. Fireproof. "Hospitality as in days of old." J. Howard Slocum, Mgr.

Spring Lake Beach



THE ESSEX AND SUSSEX

Combine your summer holiday and visit to New York World's Fair—2 hours away. Enjoy the Cool of the Sea at a distinctive seashore resort—free from crowds. Private bathing beach for guests only. Selected clientele. Golf. Tennis. Riding—Excellent Music. Famed for food and service. Write for bklt. C. S. Krom, Mgr. Tel. Spring Lake 900. N. Y. Off. 11 W. 42nd St., BR 9-6348.

NEW YORK

Adirondack Mountains—Blue Mt. Lake

Blue Mt. House & Cottages—65th year—comfortable accom.—\$4 to \$6 per day, incl. meals. Fishing, golf, tennis, archery, swimming. Restricted. 2050 ft. elev.

Bronxville

The Gramatan. Restricted. Country surroundings, city convenience. 28 minutes to World's Fair or Grand Central. Daily: from \$3. Weekly rates. Booklet.

Lake Champlain—Essex

Crater Club. Furnished cottages, baths, open fires; meals at Club. Canoes, bathing, tennis. Golf, riding horses nearby. Social references required. Literature.

Long Island—Orient Point

Orient Point Inn. Wholesome informal atmosphere. Private beach. Spacious grounds for children. Excellent food. Water view from every window. Fishing.

Long Island—Shelter Island

The New Prospect. Bathing beach, casino, tennis, riding, fishing, out-door theatre. American plan. N. Y. Off. 11 W. 42nd St., BR 9-6348.

NEW YORK

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The Knolls—The Knolls, N. Y. City, over beautiful parkways. Quaint Colonial Inn. Meals & cocktails. 2000 ft. elev. Bklt.

New York City

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American Woman's Club. 353 West 57th St. Ideal for smart women coming to the Fair. All rooms with private bath; single from \$3; double from \$4.

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The Beekman, Park Ave. at 63rd. A residential hotel of rare charm in the quiet and exclusive section of Park Avenue. Transient accommodations.

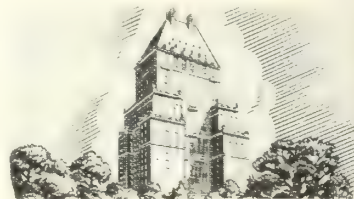
The Beverly—East 50th Street at Lexington Ave. A fine hotel. 20 minutes to World's Fair. Single rooms from \$6. Double from \$8. Suites from \$10.

The Buckingham, 101 W. 57th St. Recently modernized. Luxurious parlor, bedroom, pantry, bath from \$7 a day. Walk to Central Pk., Radio City, Times Sq.

The Grosvenor—On Fifth Ave. at 10th St. Ideal for World's Fair visitors. 300 rooms. Quiet, convenient. Rooms: single from \$4. twin beds from \$5.

Hotel Seymour, 50 W. 45th St. Near Fifth Ave., theatres, shops, art galleries, Radio City. Quiet, refined surroundings. \$7. & \$8. double; Suites \$10. & \$16.

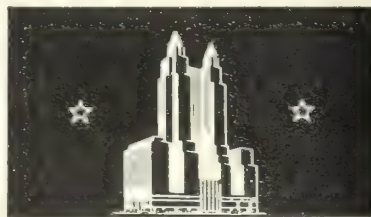
New York City



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New York City



THE WALDORF-ASTORIA

Even during the World's Fair, despite demand, it will amaze you to discover how very little more it costs to stay at The Waldorf-Astoria. Park Avenue, 49th to 50th, N. Y.

NORTH CAROLINA

Banner Elk

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PENNSYLVANIA

Eagles Mere

Crestmont Inn, superbly situated on Lake of Eagles (2200 ft. alt.). Golf, tennis, water sports. Distinguished clientele. Folder BE, Wm. Woods, Prop.

Hershey

Hotel Hershey. One of America's finest. Magnificent setting. Open year around. European & American plan. 4 Golf Courses. All outdoor sports.

Philadelphia

Bellevue-Stratford—"One of the Few World Famous Hotels in America." Rates begin at \$3.85. Claude H. Bennett, General Manager.

RHODE ISLAND

Narragansett Pier

Green Inn for a summer worth remembering. Restricted Clientele. Surf bathing. Spend your vacation in America and help business to help you. Bklt. C.

Watch Hill

Ocean House—7th Seas—Private Beach. Golf. Riding—Tennis—Boating. Clientele Restricted. American Plan. N. Y. Office: MOhawk 4-1434.

VERMONT

Averill Lakes

Quimby's Cold Spring Club. For the fisherman and his folk. Salmon and trout—lakes and streams—excellent stable—family vacationing—46th season.

Dorset

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Bonnie Oaks Inn and Bungalows. Sports, 75 rooms with baths, fireplaces. Baby Oaks, supervised play. May-Dec. Foldes, Dr. and Mrs. E. H. Page.

Lake Morey Inn and bungalows. 100 rooms with bath. Own 18-hole Golf Course, special rates to Inn guests. All other sports. Booklet. W. P. Lyle.

Stowe—Mount Mansfield

The Lodge at Smugglers' Notch. Alt. 1,350 ft. No hay fever. Saddle horses, trails, tennis, golf nearby. Restricted patronage. Literature.

VIRGINIA

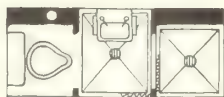
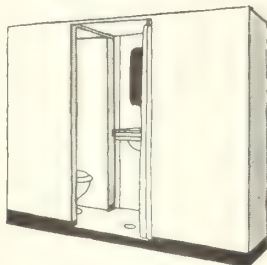
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Cavalier Hotel and Beach Club. Open all year. 2 golf courses, tennis, riding, fishing, swimming pool. Roland Eaton, Managing Director. Write for Booklet Y.

Dundee Inn. On the Ocean—Steamer Chairs. Charming Colonial Atmosphere. Superb meals. Spring-Air Mattresses. All sports. Mary W. Boyd, Innkeeper.

New Products

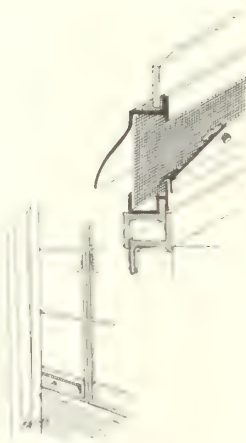
A compact, prefabricated bathroom



If you have ever felt the need of another bathroom in your home, but hesitated to put one in because you could find no room for it, here is a possible answer to your problem. Incidentally, none of the inconvenience usually associated with operations of this sort will be experienced.

The unit shown in our drawing comprises a three-compartment bathroom, with walls of metal and leakproof composition floors. The walls come in a standard light-green finish of baked enamel, though a variety of other colors may be had at slight extra cost. The cabinet is 36" deep, 90" wide and 76" high and costs \$180, f.o.b. the factory. Toilet, lavatory and mirror are not included. By Fiat

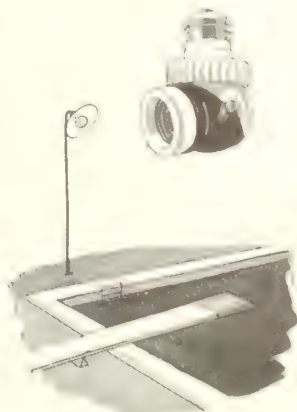
This ventilator helps prevent condensation



Even on rainy, blustery days it may be desirable to have some circulation of air through the rooms of the house. The device illustrated at left makes this ventilation possible without actually opening the window itself. A small louvre at the bottom of the sash is equipped with a hinged panel which opens inward. A projecting piece of metal prevents rain from blowing in; dust and insects are screened out.

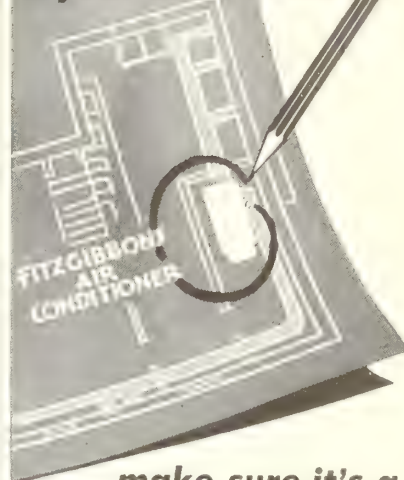
Another function served by this installation is the prevention of excessive condensation on windows. The fresh air cools the warm air at the surface of the window sufficiently to minimize this condensation. Fits any standard steel casement. From Croftair

Adjustable outlet for floodlights



Especially developed for use with flood-lighting and spot-lighting installations, this adapter enables the lamp to be swung around horizontally 340 degrees, and the hinged lower member allows a 70-degree vertical adjustment. Coupled with the use of reflector or projector lamps, this simple and inexpensive installation should prove a very useful lighting accessory.

In residential application, this adapter suggests itself for use in the illumination of swimming-pools, gardens, tennis-courts, etc., as the adjustable features will enable light to be spread or focussed in exactly the desired manner. The fixture is made of light-weight composition and porcelain. General Electric Co.

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S Half Diamond—operating ranch bet. Glacier & Banff. Fine horses, beautiful lake. Range & mt. trails, pack trips. Modern. Great Northern to Eureka. Delt.

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A Concise Directory of
Distinguished Eating Places

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Dorlon's Shore House—Real Old New England Shore & Lobster Dinners. Established for over fifty years.

Washington

The Mayflower Inn—A Country Inn with excellent and kindly make reservations in advance for rooms and meals. Telephone Washington 141.

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Andover

Fieldstones—A charming place to eat a most delectable meal. On Highway 28. Two miles south of Andover. Sally Bodwell.

Duxbury

Mary Hackett's, Route 14. Good food served in the homelike manner in a home built in pre-revolutionary days.

New Boston

New Boston Inn—A neat Little Inn in the Hills north of Winsted, Connecticut. Overnight in the best manner. First Seating. Best.

Wrentham

The Weber Duck Inn—"Noted all over the world for its famous Roast Duck Dinners." Halfway between Boston, Mass. & Providence, R. I. on Route 1A.

Barnstable

The Anchorage and Guest House. Typical Cape Cod inns in lovely old-fashioned gardens. Delicious food, neat guest rooms. Come for a meal or a dinner stay.

NEW YORK

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Jane Davies', Luncheon 55c, 65c, 75c. Dinner \$1. and \$1.25. Vintage Wines. Closed Sundays. 145 West 55th Street.

Lake Chautauqua—Lakewood

Green Farm Tea Room. Situated on beautiful Lake Chautauqua. Route 17J between Jamestown and Chautauqua Institution.

Vaverly

Iron Kettle Inn. Featuring excellent food and drink at moderate prices. Golf. On route 1. 16 miles east of Elmira.

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Canton

The Golden Lamb, Ohio's Oldest Hotel, recently modernized. Very fine dinners from \$1.10 to \$1.80. Route 442, between Dayton and Cincinnati.

PENNSYLVANIA

Carlisle

The Carlisle Inn—Adventure in a beautiful landscape. Dine outdoors or indoors. On route 11.

Scranton

Overbrook Town Shop. On the square in Scranton. Refreshments and more. Free food prepared by women in the kitchen. Ruth K. McGee. Phone 541.

VERMONT

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The Crestwood—Delightful Inn situated in a private park and setting. Excellent food. Landscaping, tennis, overlook of Lake Umbagog.

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Made of asbestos and cement. Fireproof; durable as stone. No painting; no upkeep.

SUMMER TIME WINES

(CONTINUED FROM PAGE 43)

Then there are the popular and inexpensive white wines from the Bordeaux vineyards, more particularly the white Graves wines. There are also a large number of excellent Summer wines made practically all along the course of the River Loire, from Auvergne to the Atlantic, but few of these, outside the wines of Sancerre and the Muscadets, are ever exported.

Of course, the white wines of Chablis are among the most popular in the Summer, and they deserve to be; but the penalty of their popularity is in their higher prices. As to the greater white wines of Burgundy, the wines of the Côte d'Or, which possess a greater breed and power, they are better kept for more ceremonious occasions.

There are also some charming *rosés* or pinkish wines, which are delightful

Summer wines. The best and best-known of these come from Tavel, Arbois and Anjou. Of course, in all other lands where the vine grows and wine is made, be it Italy, Switzerland or Chile, California or Hungary, there are ever so many different sorts of white wines made every year which are most welcome in the Summer. But did you want to know which is the best of all wines for the Summer time? Of course, that must always be a matter of individual taste, but it is also, sad as it may be to relate, a matter of cost. The best wine for the Summer time is champagne. A young champagne, young but not immature; a dry champagne, dry but not acid; cold but not over-iced—this is the finest pick-me-up there is, in the Summer time. The pity of it is that it certainly costs more than "a nice cup of tea".

HOUSE & GARDEN'S BOOKSHELF

FRENCH COOK BOOK. By André Simon. Boston, Mass.: Little, Brown and Company.

André Simon, the well-known and recognized authority on food and wine in London, the founder and president of The Wine and Food Society and editor of its quarterly magazine, has certainly every right to, and every qualification for, being the author of a cook book. (The book, of course, is written in English.)

It is the ideal book for would-be gourmets in search of more learned information on the fascinating subject of wine and food, but whether Bridget the cook will be quite as appreciative of its qualities is problematical.

The chapter on French and other culinary terms and the one on a vocabulary of wines with descriptions of them in English, will be found both interesting and useful, especially if you are addicted to the reading of French cook books depending on a rather sketchy knowledge of the French language. I, for one, am gratefully relieved, at long last, to have *lard*, *lard fumé* and *lardons*, clearly defined for me. Also the deciphering of restaurant menus ought to be much easier once Chapter 5 (culinary terms) has been duly absorbed and digested.

The recipes themselves have been knowingly and admittedly culled from many famous sources and are precisely and helpfully written, but for me the real joy of the book is contained in its dictionary of wines, which condenses briefly the rich experience and knowledge of a great gourmet.

JUNE PLATT

COMMON SENSE IN HOME DECORATION. By Carl Maas. New York: Greenberg.

When Carl Maas bursts out with the debatable words "common sense" in his book, *Common Sense in Home Decoration*, he comes upon a much trodden, may we say trampled, ground. The most admired and famous results, we have

to admit, have been accomplished by impractical amateurs. Witness Thomas Jefferson, as architect, forgetting him as President for the moment. Monticello has come down through the years as an honorable accomplishment. Yet, as Jefferson planned it, common sense was decidedly lacking, as he allowed for no stairway—thus the present inconvenient make-shift of stairs between the first and second floors.

In traversing the subject of home and how to decorate it, as Mr. Maas has put it in print: First, we must say it is a welcome addition to the literature on this subject, because it goes all over it conscientiously from A to Z. Next, he specifies, "it is written for the women of America", a little gesture of gallantry in the introduction. But we hazard that the type of grown woman in America who will be persuaded to work with a "graph" and "cutouts" in planning where she will put her furniture is negligible.

Students in schools of interior decoration are trained to work professionally in this way, but it is a mere supposition that American women will go to all this trouble instead of using their own visual imagination, with which they are amply endowed and with which they have "played house" since babyhood.

Having said so much, we praise the work as a whole. These are the chapters, and they contain meat enough to provoke much supplementary reading and study. Furniture Arrangement, The Decorative Scheme, Furniture, Color, Wall Treatments, Floors and Floor Coverings, Fabrics, Draperies and Glass Curtains, Lighting and Lamps, Accessories. There are also a bibliography and an index, 48 halftone illustrations and 46 sketches.

If there is one thing more than another that gives this book its individual value, it is as a sort of encyclopedia of co-related facts, handy for reference when a problem arises in actual house-keeping as well as in decorating or re-decorating, and as such it will slip into many a bookshelf as a welcome addition.

★ The August Number of House & Garden A DOUBLE NUMBER featuring

In Section I
**COOL
Color Schemes**

In Section II
**30 Houses
and Plans**

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HOUSE & GARDEN

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SECTION II

Gardeners Handbook
for Summer
and



The Gardener's Handbook

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Iris through seven months

JUNE ends. July begins. And still there is more iris flowering to come. A long season of blooms is among the satisfactions to derive from iris—that and the minimum care most of them need, their adaptability to various garden sites and finally their different, gorgeous and picturesque flowering. Little wonder the iris is called the poor man's orchid.

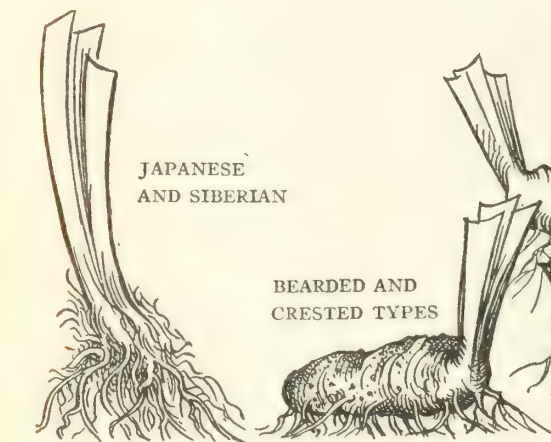
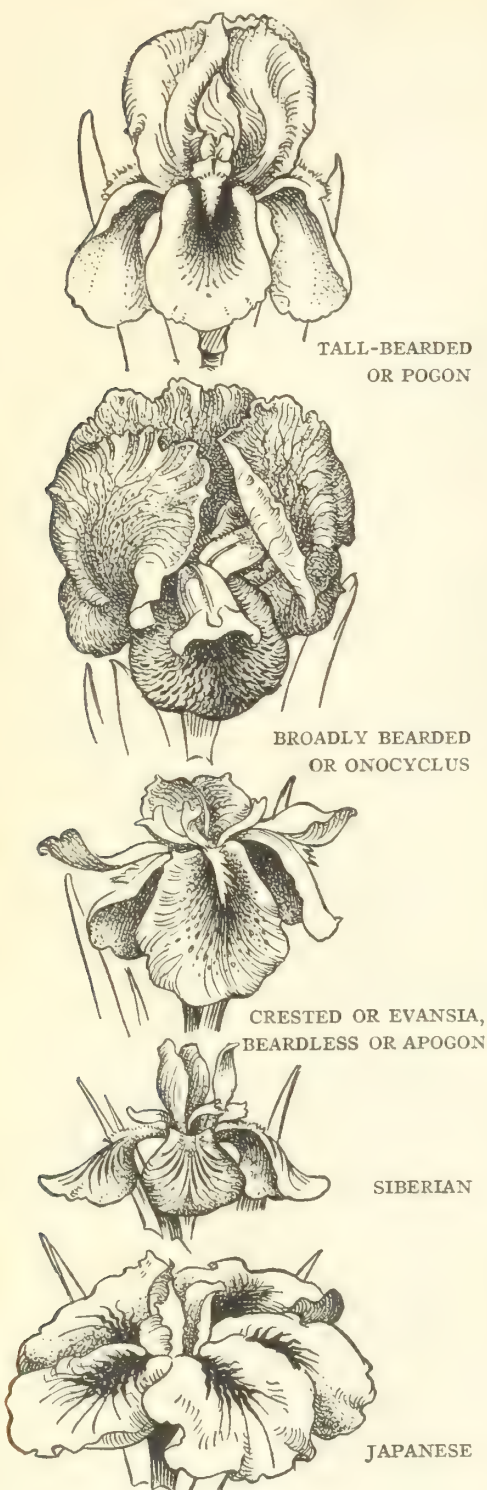
The iris parade begins in late March and early April, according to the climatic zone you live in, with those miniatures—the bulbous Persian; *pumila*, the little iris with the big flowers; and *reticulata* or the netted iris. It marches full-flowered through May and June and goes into July with Japanese iris, finally ending in August and September with Fall-blooming tall-bearded kinds and the lovely vesper iris, *dichotoma*. Between these two extremes are forty-odd other kinds that advanced amateurs and iris fans bring to bloom. In all, there are seven months of flowering from some kind of iris somewhere in the garden.

FOR BEGINNERS. The tall-bearded, pogon, flag or German iris is usually the beginner's choice. Its abundant and varied hybrids make the garden glorious in May and June. They are easy to grow. Try both intermediate and later-blooming types. Then interest spreads to some of the earlier and lower forms—to the little early *pumilas*, which are miniature reproductions of the tall-bearded sorts; to the American crested iris, *cristata*, in blue and white; to an even smaller kind, the slender iris, *gracilipes*; and to roof iris, the blue and white *tectorum*.

Where space permits the interest can extend to the tall Siberians and Japanese. Indeed, collecting irises is one of the most alluring temptations that beset the gardener. But you must choose the right iris for your garden.

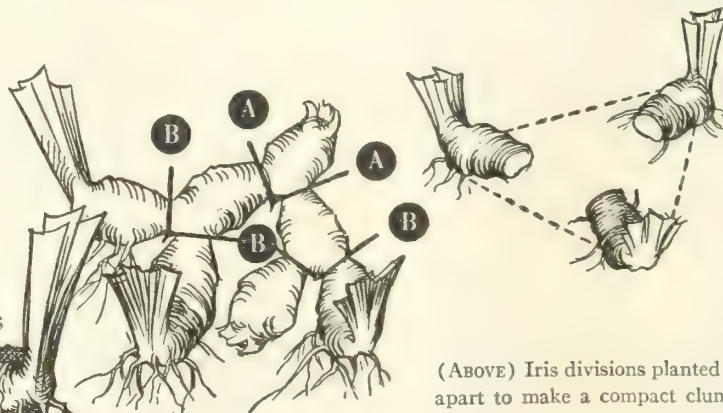
Say it is a dry, sunny garden, then you plant the tall-bearded kinds that like their roots or swollen rhizomes baked by the sun. Say it is damp, then you plant Japanese iris, blue flag, *versicolor*, the yellow flag, *pseudacorus*, the Louisiana kinds and those others that have matted, hairy roots which demand water. If you are a rock gardener, then you find room for drifts of the crested, the slender, the grass iris or *graminea*, the cubeseed or *prismatica*, the netted, the *pumila*, the roof, and the vernal iris or *verna*. If your garden is shady, still you can make crested, slender and vernal iris thrive and, in half-shade, the roof iris.

IRIS CLASSIFICATIONS. Besides grouping by sites and roots, irises fall into further classes. Some grow from rhizomes (see below), such as the tall-bearded sorts. Others have wandering roots, like those of *gracilipes* and *cristata*. Still others grow from bulbs, such as the Dutch, English, Persian and Spanish. Some want drainage, sun and a little lime in the soil, such as all the bearded kinds. Others, which are beardless, hate lime—the Japanese and *verna*. This mention of beards brings up two other classifications: those that have a beard or slight ruff, generally yellow, on the falls or three lower petals are called pogon iris; those that lack this are apogon. All native American iris lacks



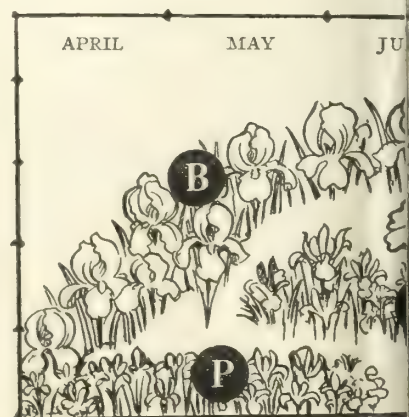
The above types grow from rhizomes similar to these

Division and replanting



(ABOVE) Iris divisions planted 1' apart to make a compact clump

(LEFT) Cut at A for a moderate division, at B for a full division



B. Bearded D. *dichotoma*
E. English—Spanish—Dutch
J. Japanese P. *pumila*

Kinds for beginners who want continuous bloom

beards. A third group, the crested or Evansia, have a crest instead of a ruff. This you find in *cristata*, *gracilipes* and *tectorum*.

TALL BEARDED. Tall-bearded or German iris has its own color classifications. (1) Amœnas: white or tinted white standards or up-standing petals with colored falls or those that droop, such as Cantabile and Shah Jehan. (2) Sels: in which the standards and falls are about the same color, such as Meldoric and Elegy. (3) Bi-colors: in which the standards and falls are of different colors or different shades of the same tint, such as Othello and Valor. (4) Plicatas: white with standards and falls stitched in blue or mauve along the edges, such as that old faithful Madame Chereau and the newer True Delight and San Francisco. (5) Blends: in which the colors are blended. (6) Variegatas: yellow or near-yellow standards with deeper falls, such as Portia.

This may sound like so much gardener's jargon, but tall-bearded iris have been so brilliantly hybridized into rainbow tints and tones that they need such classification. Even further, they are grouped according to their season of bloom—early, midseason and late.

COLOR GROUPS. With such a range of colors and forms, imagine the number of color groups that can be made with iris blooming at the same time! The pink of Dog Rose, the tall Blue Gown and the pink and yellow blend of Spring Maid would be one group—and one root of all three can be had for less than \$2.

Spring Maid, the rosy-lavender Coralie and the reddish Dauntless would make another. The coral pink of Eros and the pale blue of Blue Triumph go well together. So does the pink and yellow Midgard with the reddish copper of Clara Noyes.

Columbines, sweet rocket, Oriental poppies, wild indigo, pansies, coral bells, lemon lilies, early veronicas all bloom at the same time with the tall-bearded types and can be combined with them to make border groups. With the earlier sorts come clove pinks, coral bells, *Veronica rupestris*, *Phlox divaricata* and *P. subulata*, and arabis. Or consider this group—yellow Jasmania iris and cream white Venus de Milo, with Oriental poppy Tanager and day-lily Dr. Regel.

THE TOP HUNDRED. It is possible to buy a beginner's set of varied tall-bearded iris for \$3.50, enough to start a display. It is also possible to spend large sums for the latest kinds of which the stock is limited and hence high-priced. Irrespective of prices, here are 100 iris considered to be the tops for all sections:

White Sels: Crystal Beauty, Gudrun, Snow King, White Goddess, Mount Cloud, Oriana.

Plicatas: San Francisco, Los Angeles, Watsch and Seduction.

Amœnas: Wabash and Shah Jehan.

Light Blues: Anitra, Blue Monarch, Blue Triumph, Exclusive, Gloriole, Aline, Shining Waters, Pale Moonlight and Waverley.

Medium Blues and Blue Blends: Missouri, Norain, Sierra Blue, (Continued on page 39)



DUTCH IRIS
JACOB DE WIT



SPANISH IRIS
GOLDEN WONDER

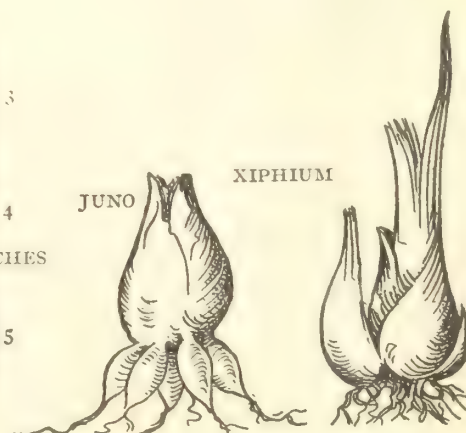
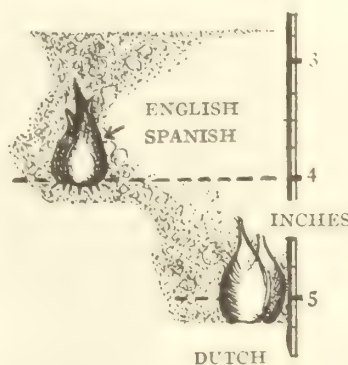


JUNO TYPE
BUCHARICA



ENGLISH IRIS
SIR WILLIAM MANS

Depths for bulbs



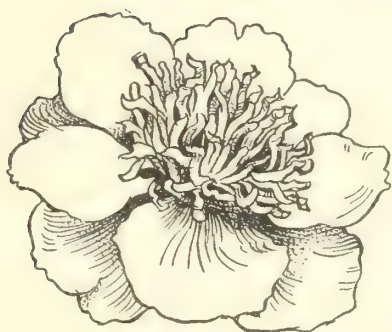
The bulbous group are unsurpassed as cut flowers

These bulbs produce the flowers above them

Here the sequence of bloom is the same be-
re to plant the taller iris well to the rear



SINGLE



JAPANESE



ANEMONE



SEMI-DOUBLE

THE herbaceous peony dies to the soil or crown each Autumn. Tree peonies retain their permanent growth above ground. The types shown on these two pages are all of herbaceous peonies, very easy to grow

Peonies at their best

WHEREAS iris gives a long season of bloom, the peony shoots off its display in a relatively short number of weeks. Thereafter remains the perfection of its green and arching foliage. Yet without peonies the May and June gardens would lack something of the lush beauty we have always enjoyed.

KINDS OF PEONIES. With peonies, as with iris, one should know the various kinds in order to use them most effectively in a garden. Several types of herbaceous kinds are shown here, classified according to their flower forms: double and semi-double rose, crown, etc.; and blooming early, mid-season and late through several weeks. Another great group is comprised of the Japanese and singles, in which the golden stamens play an important rôle. A third group, one not so well known to beginning gardeners, is the tree peonies or *Paeonia moutan*. Finally come the wild species and their hybrids, which are worthy of a wider acquaintance.

GROWING PEONIES. The herbaceous kinds, those that die down each Autumn, are the sort most commonly grown. They offer the widest range of colors, from dazzling white to deep maroon. As they bloom at the same time as tall-bearded iris, they make perfect companionate flowers. Planted either in the middle range of perennial borders or in beds by themselves, both their flowers and foliage are of immense garden advantage.

The time to plant the roots is from September 1st on to hard frost. Buy strong divisions

with 3 to 5 eyes. Prepare the bed or border area a month beforehand, digging it deep. Be sure to use no manure, which brings disease to the roots; use bonemeal instead and work it through the soil to the depth of $1\frac{1}{2}'$. The depth of planting is essential to successful blooming. If your soil is clay, see that the eyes or root buds are 2" below the surface; if it is light and friable $2\frac{1}{2}"$ -3". For this purpose make a measuring stick—a lath with an arm not deeper than 3", and as the peony is set in the soil see that its eyes do not exceed this depth. The first year mulch the planting with a covering of 3"-4" of leaves or salt hay.

Start cultivating the soil around peonies early. In Spring feed a trowelful of pulverized sheep manure to each plant and, if the soil is dry in the week when the buds unfold, cultivate and water the soil and then feed it with a cup or two of manure water. For bigger blooms, disbud the plants; i.e., allow only the terminal buds to develop. For a quantity of flowers and a noticeably longer flowering, leave on some of the lateral buds.

After the first Winter peonies need no mulch. It is well to give them bonemeal in the Fall, so that it will be in solution by the time the feeding roots start searching in the Spring. Incidentally, the peony is a plant for regions that have cold Winters; it will not thrive in the hot climates of the South.

DIVISION. Peonies should not be disturbed until the flowers grow small and the stems crowded—after ten years. Then lift and divide.

Herbaceous and Tree Peonies



The shape of the herbaceous peony indicates its need of support



The tree peony will grow broader each year

Their varied kinds, cultivation and garden uses

As a 3-year-old plant will have developed a root system that spreads 20" to 30" with roots 15" long, dig the clump carefully by removing the soil on all sides and prying up the roots. Let the roots lie in the sun until the soil can be shaken off, and after this wash the roots free of all dirt and cut off the stems to 2". Start working the roots until they show where they easily separate; then cut at these points, using a stiff, short-bladed knife.

Let each division have at least 3 eyes, as is shown below. Daub the cut ends with sulphur as a sanitary precaution, and start re-planting as before. In all these processes, keep each plant carefully labeled.

A SELECTION OF CHINESE. From the scores of varieties on the market, let us select a beginner's dozen affording the widest possible color range, form and season of bloom: Festiva Maxima, white flecked carmine, early; Alice Harding, flesh pink, midseason; Kelway's Glorious, white, midseason; Le Cygne, ivory white, early; Mme. Jules Dessert, white, late midseason; Mrs. A. M. Brand, white, late; Philippe Rivoire, red, early; President Wilson, rose pink, late; Solange, cream, late; Therese, rose pink, midseason; Longfellow, crimson, midseason; Walter Faxon, pink, midseason. To make a baker's dozen, add Baroness Schroeder, flesh white, flowering in late midseason.

JAPANESE AND SINGLES. No collection of peonies is complete unless it includes some Japanese and single types. Since the cultivation is

the same as for Chinese, we need only make a selection of varieties for the beginner. Here are nine good ones: Ama-no-sode, rose pink, midseason; Cathedral, dark rose, midseason; Fuyajo, purplish crimson, midseason; Isani Gidui, white, midseason; Le Jour, white, early; Pride of Langport, rose pink, midseason; The Bride, white, early; White Lady, white, midseason; Wild Rose, white powdered pink, midseason.

TREE PEONIES. Chinese peonies are herbaceous; their foliage dies to the ground in Winter. Tree peonies are deciduous; while they lose their leaves, the branches remain intact, growing each year an inch or so as the new wood develops. Though enjoyed for centuries in gardens of old China and Japan, and known to us for more than a century, the tree peony is just beginning to arouse the interest of the average American gardener. The plants in variety have only become universally available within the past decade. Today they are found in practically all nursery catalogs. They thrive best in the belt of the Middle Atlantic states westward

The desirable soil is one containing a third humus and a third sand to assure good drainage. Wood ashes and bonemeal are the accepted fertilizers. Watering in dry weather is desirable. As the plants start their growth early in Spring but are dormant in the Fall, they should be set out in September, October and November. Grafted plants, which most of ours are, should be set so that the graft is 6" to 1' deeper than set in the nursery (the soil mark on the stem indicates this) so (Continued on page 39)



CROWN



BOMB

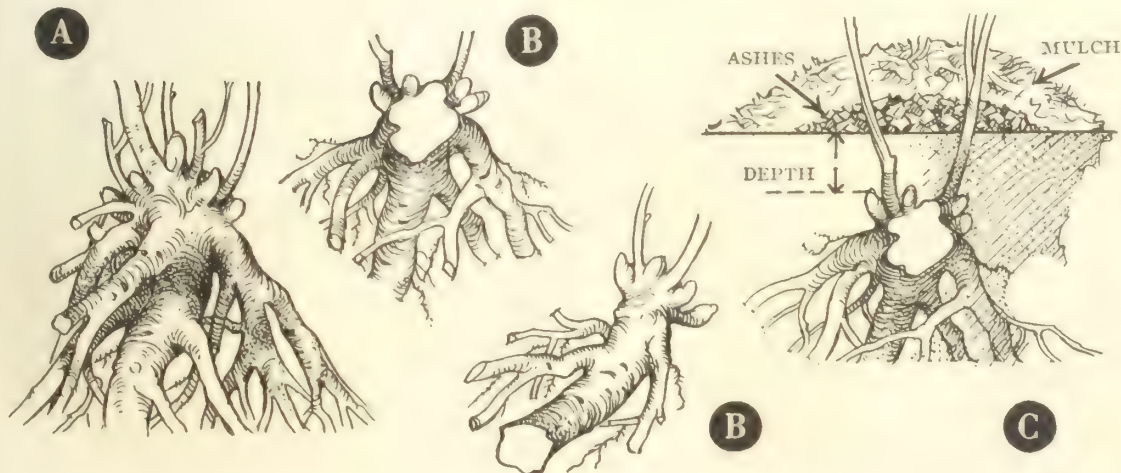


SEMI-ROSE



ROSE

Dividing and Planting



(A) Full peony clump (B) Divisions with root growth and "eyes"

(C) Correct planting of a B division and mulching for the first year

WHEN once established and properly fed, peonies will bloom beautifully for 10 or 12 years without division. They are very heavy feeders. Give plantings an annual top dressing of bonemeal or well-rotted manure

The Daffodil habit

Selections to help beginners choose types for long flowering

IF YOU are the sort of person who says casually, "I just want some daffodils," then these pages are not for you. Since very few real gardeners are so off-hand and since you inevitably grow interested in the uncles and the cousins and the aunts of any plant family as soon as it captures your imagination, you can continue reading. But before we plunge into further facts about this flower, let us understand the matter of names: narcissus is the Latin name, daffodil the English and what a jonquil is you will learn later.

SOME SELECTIONS. You slide into the daffodil habit easily. The investment pays large dividends of bulbs that are dug up every three or four years. By careful selection the blooming season can extend over six weeks.

If your garden is small, start with a small, choice collection designed to give a full season of flowering and a variety of superb bloom. It might be selected from the following newer sorts: Beer-sheba, Mrs. John Bodger and Mrs. H. E. Krelage of the White Trumpets; Dawson City and Mount Royal of the Yellow Trumpets; Moira O'Neill, Robert E. Lee or Jefta for Bicolors; Pilgrimage, Francisca Drake and Bernardino for Incomparabilis; Lady Diana Manners and Diana Kasner for Barri; Mystic, Mitylene and Gertie Millar for Leedsis; White Wedgwood and General Pershing for Jonquils; March Sunshine of the Cyclamineus; Moonshine for the Triandrus; Twink and Indian Chief and the old orange and primrose Phoenix for the Doubles; Dactyl and Socrates for the Poets; and Stella Polaris and Glorious for the Poetaz or cluster-flowered. These need not be bought by the dozen; of the most expensive kind one or two will suffice to make an adequate beginning.

If your garden is roomy, with an old orchard or a bit of woodland dotted with sunny glades, then daffies can be planted in quantity. For such massed planting one either buys the reasonably priced mixtures by the hundreds or thousands or buys them in groups, such as Queen of Spain, Evangeline, Mrs. Langtry, *Barri conspicuus*, Sir Watkin, Horace, Almira, *Poeticus recurvus*, etc.

REASONABLY PRICED. There are no rules in making a daffodil collection, only suggestions. And the suggestions are (1) select varieties to give a long flowering season, (2) have all classes represented, (3) keep a balance between the whites and the yellows and the red cups, (4) buy some of the cheaper, older kinds that have worn well and some of the newer and more expensive.

Based on these suggestions, a reasonably priced collection would contain the following: Yellow Trumpets: Aerolite, Alasnam and King Alfred. White Trumpets: Alice Knights, Mrs. E. H. Krelage and La Vestale. Bicolor Trumpets: Spring Glory, Glory of Sassenheim, Sylvanite and Robert Sydenham. Incomparabilis: Bernardino, Croesus, Whitewell, Red Cross and Sir Watkin. Yellow Perianth Barri: Alcida Bath's Flame and Mrs. Barclay. White Perianth Barri: Lady Moore, Firetail and Diana Kasner. Giant Leedsis: Her Grace, Sirdar and Mermaid. Leedsis with small crown: Mrs. Nette O'Melveny, Queen of the North, Hera. Triandrus: Agnes



YELLOW TRUMPET



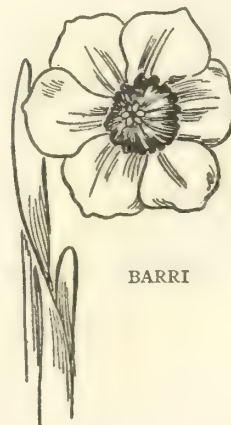
WHITE TRUMPET



INCOMPARABILIS
FORTUNE



INCOMPARABILIS
DICK WELBAND



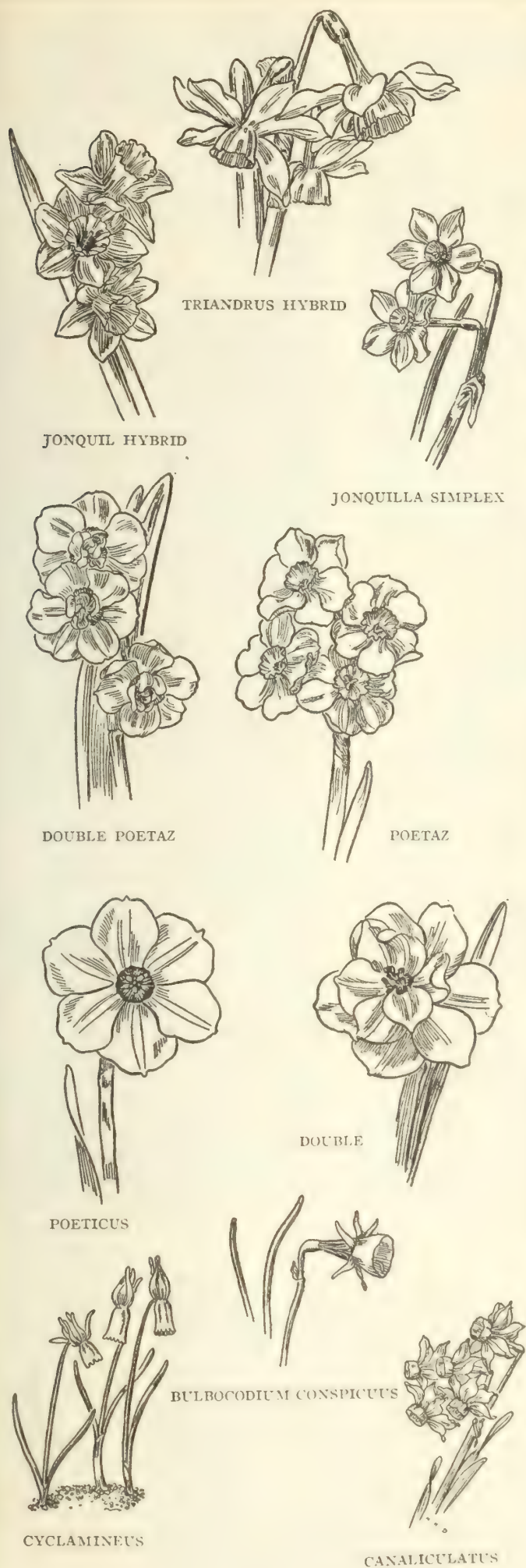
BARRI



GIANT LEEDSI



LEEDSI



Harvey, Moonshine, and Queen of Spain. Cyclamineus: February Gold. Jonquils: Buttercup, Golden Sceptre and Tullus Hostilius. Poetaz: Orange Cup and Laurens Koster. Poeticus: *Ornatus maximus*, Homer and Thelma. Double: The Pearl, Twink, Cheerfulness and Mary Copeland.

THE ELEVEN KINDS. These classifications need not bother the beginner. He will soon enough learn to understand them, however. What's more, he will read bulb catalogs more easily and with more understanding. The Royal Horticultural Society of London has divided the whole family into eleven groups:—1a. Yellow Trumpet. (Both trumpet and perianth are yellow. The trumpet or crown is as long or longer than the perianth segments.) 1b. White Trumpet. (Both perianth and trumpet are white or almost white, otherwise same as 1a.) 1c. Bicolor Trumpet. (Perianth white, trumpet yellow, otherwise same as 1a.) 2a. Incomparabilis with yellow perianth. (Large chalice-cupped daffodil, cup measures from one-third to nearly the length of the perianth segments.) 2b. Incomparabilis with white perianth. (Otherwise same as 2a.) 3a. Barri with yellow perianth. (Short-cupped daffodil, the cup or crown measuring less than one-third the length of the perianth segments.) 3b. Barri with white perianth. (Otherwise same as 3a.) 4a. Giant Leedsi. (Cup not less than one-third but less than equal to the length of the perianth segments.) 4b. Leedsi with small crown. (Cup less than one-third the length of the perianth segments.) 5. Triandrus and Triandrus Hybrids. 6. Cyclamineus and Cyclamineus Hybrids. (The cyclamen-flowered daffodil.) 7. Jonquils and Jonquil Hybrids. 8. Poetaz or Tazetta Hybrids. 9. Poeticus. (True poet's daffodil.) 10. Double varieties. 11. Various species and hybrids.

Some are thus named because of the nature of their flowering, some from their species source and two from the names of hybridizers. The daffy fan, of course, uses these classifications constantly.

PLANTING. Having been thus led by the hand through a catalog, the beginner will next want to know when, where and how to plant the bulbs. Plant them from late September on 'til the ground freezes. In sun generally, although, since Spring shade is not dense, many thrive in light shade under trees and bushes. Set the bulb so that the top is 4" below the surface of the soil.

When planting in a border, dig the hole with a broad trowel, mix a good pinch of bonemeal in the bottom and, having set the bulb firmly on this bed, cover it with soil.

When naturalizing in grass, either you dig separate holes as in border planting, or else lift a strip of turf, mix in the bonemeal, set the bulbs the required depth and replace the turf. The separate hole planting is slower but will give better effects. Broadcast the bulbs—throw them as you would dice—and plant them where they land. For grass planting there comes a little bulb planter that reams out a hole into which the bonemeal and bulb can be dropped and covered in with the plug from the next hole.

In both grass and borders bulbs should be planted not less than 6" apart: they will soon enough crowd the intervening spaces. Also the soil beneath them should be well dug, for if you give daffodil roots a chance they go down 10" or 12" and produce better flowers.

Newly planted daffodils should be well protected the first year with a covering of leaves or salt hay. Newer planted daffodils never grow so high as the old ones. The old ones, too, flower earlier.

FOR ROCK GARDENS. Into rock gardens go the little fellows—*Cyclamineus minor*, and its hybrids, March Sunshine and Orange Glory, *Triandrus albus* or Angel's Tears and its hybrids Snow Bird, Agnes Harvey and Moonshine, *N. minimus*, *nanus*, *capex plenus*, *obvallaris*, *lobularis*, that quaint hoop-petticoat type, *N. bulbocodium* and finally the *jonquilla*, the single sweet jonquil.

Growing daffodils

Cultural pointers for successful blooming—their companion flowers—feeding and lifting—pot growth

PART of the fun of gardening is dreaming about it. June's end scarcely brings July than bulb catalogs commence arriving. We turn to the lists of daffodils and read, "Napoleon, golden yellow trumpet of immense size" . . . "Orange Glow, very large flat perianth 4½" across, cup deep orange heavily frilled" . . . "Actea, purest white, scarlet rimmed eye." Such is the substance of bulb catalog dreams.

From then on, it is just visualizing what sort of background will support Napoleon's golden yellow trumpet and in what corner Orange Glow's orange frilled cup will best appear. Before you know it, you'll be making notes such as these: "Plant Cleopatra under Parkman's Crab—gold at the foot and pink rose buds above" . . . "Tullus Hostilius under the bronzy leaves of *Malus purpurea*" . . . "Seagull in masses—coronals of white with spots of wan sunlight at their hearts—beneath flowering crab Rochester."

KINDS FOR SITES. It is all very nice to make these pretty plans, but we must also consider the likes and dislikes of certain daffodils. Despite Wordsworth's line about daffodils dancing in the breeze, it is best not to put the trumpets in a windy spot. They hold their perianth (outside petals) about them like a man with his coat collar turned up and bent before a storm.

The so-called pink daffodils—Love Nest, Mrs. Backhouse and such—will retain their delicate tints if planted in half shade. Plant white grape hyacinths close by them—and catch your breath some morning next Spring. Try, also, a drift of Heavenly Blue grape hyacinths close to that pure white narcissus, Mrs. John Bodger.

The little daffies are either given safe corners in the rock garden or a sheltered nook with a green background. The jonquil types, which are late to bloom, and the poeticus seem to prefer a rather dampish spot.

For cutting set aside John Evelyn and Bernardino, Alasnam and Eskimo, Mrs. Barclay and Twink.

HOW MANY TO PLANT. As in border flowers, so in bulbs; never plant less than three to a group. Where space permits, use a dozen of each kind, keeping the varieties separate so that you can enjoy their individuality. They can be drifted through borders or planted in solid ranks in special beds that later will support such covering and quick-growing annuals as petunias and verbenas. These will hide the yellowing foliage. Of naturalizing in quantities we will speak on the following pages. Here we would only hint that one can never have too many narcissus. One either starts with a small collection, lifting the bulbs every three years and planting the increase in new positions, or else opens the purse wide and splurges on them.

AFTER FLOWERING. After the bulbs have flowered, snip off the dead heads—but not the leaves. You do this, first of all,

for appearance's sake; and also because you thereby prevent seed production, which might drain too much strength out of the bulbs. The foliage is necessary to the growth and increase of the bulbs and should not be cut off until it is well browned and withered. Where daffodils are naturalized, let the grass grow around them, then in July scythe down the grass. There are more daffies lost and spoiled through premature foliage cutting than ever succumbed to disease.

Along in June, when the bulbs are storing up strength for another year is the time to feed daffodil plantings. For quick action use sheep manure, for slower action bonemeal. The latter will be in solution the following Spring and ready at hand for the feeding roots.

Amateurs often complain that their bulbs are "running out." Flowers grow smaller, foliage is crowded and dwarfed. These signs indicate a need for change. The bulbs should be lifted and divided every three or four years. After enriching the soil with compost and bonemeal, re-plant the largest. The smaller can go into the nursery or an obscure corner to grow to flowering size.

When you lift the bulbs, examine each carefully. If there's the slightest sign of rot or grayish-white grubs in the bulb, or the inside is ringed with brown, off they go to the bonfire. Of course, if these are rare and expensive kinds you can soak them for three hours in water heated to 110° and follow this with a two-minute dip in a mercurial solution.

IN POTS. Spring can be anticipated by raising daffodils in pots and flats. These are planted in the late Fall. Use either 5" pots or bulb pans and, for soil, a mixture of ½ garden loam, ½ sifted leaf mold or peat moss, enough sand to assure drainage—a handful to a flat—and a handful of bonemeal. These planted trays and pots are then buried outdoors in a trench 10" deep. Cover them first with peat moss and then coal ashes. For the subsequent six weeks they will be forming roots; from then on they can be brought indoors to make top growth. They should be placed in a cool room—not over 50°—and in a window where they do not get too much light. The soil should be kept moist. King Alfred is the popular variety for this purpose. Others to try would be Emperor, Mrs. E. H. Krelage and Lady Moore.

Here's a gardening trick worth trying. Say you've got a flat of daffodils just coming into bloom in the greenhouse. Lift them from the flat and, dipping carefully in water, wash off all earth from the bulb and roots. Then re-pot in decorative pots—preferably those new white ones—using only soaking-wet peat moss for soil. Let them stand in the shade for a day, then bring them indoors and stand in a north window. This soaking at the roots and fresh potting will hold the flower longer in bloom and it will be able to stand the heat of the room, as there will be sufficient moisture at the roots to offset the usual evaporation through the leaves.

Ten daffies



SNOW KING



FLEUR



TWINK



CHEERFULNESS



MARY COPLAND



LA VESTALE



GERTIE MILLAR

DE GRAAF



MISS BARCLAY



JOHN EVELLYN



DIOTIMA

Gardens as they grew in the New York International Flower Show



An intimate rose garden, with formal beds and climber-wreathed pergola, was among the suggestions made by Turner Brothers



A glade in early Spring, with its leafing maple and rising fern croziers and azaleas, was Arthur H. Kottmiller's exhibit

ANTON BREDEL



Among the prize winners at this year's International Flower Show was a robust and colorful Fruit and Vegetable Shop Window, decoration arranged by the Summit Garden Club of New Jersey

Flowers arranged at the N. Y. Show

CASSIDEE & POWELL



Mrs. Robert R. Kearfott of the Little Garden Club of Rye, N. Y., used strelitzia and loquat leaves, anemones, roses, pears, pandanus and plums in a still life which is reminiscent of the work of Cézanne



The tall leaves used by Mrs. Frederick W. Lewis of the Little Neck Garden Club were amaryllis, with loquat leaves surrounding the oranges. The background was yellow green in color. First Prize

ANTON BRUEHL



Below the white wall of Dauernheim & Co.'s modern garden were massed pink rhododendrons with dogwoods flowering above them



In the corners of their rose garden, Bobbink & Atkins used dogwoods, azaleas and rhododendrons behind a clipped hedge

CAVATBEER & ROCKWELL



Mrs. Philip E. Erhorn, representing the Garden City-Hempstead Club, used a container and three stands with fern, strelitzia leaves and flowers, dracaena leaves and a succession of colorful fruit



California material—prickle bush spikes, silver bush, staghorn fern and an anthurium leaf complete the flower picture. Mrs. W. H. H. of the Florida Club, Greenwich, Conn.



Mrs. Nelson B. Grove, of the South Orange, N. J., Garden Club, took her inspiration from a copper-colored bubble with blue-violet tones showing through. The extremely tall leaves are *aechmea fulgens*

Among the newer tulips



WHITE ENSIGN



DAWSON CITY



HEUCHTENBURG



EROS



NEW ORLEANS



GRACE

Settings for tulips

Color schemes for planting tulips together with shrubs and trees, other May flowers and ground covers

EITHER you do or you don't do these things in gardening; either you grow trees, shrubs and flowers as crops, the way a farmer grows corn; or as individual specimens the way a collector assembles pictures and glass paperweights; or else you try to make compositions with them, relate one to the other, so that color and form harmonize into memorable groupings. Of nothing is this more true than in handling May-flowering tulips. Whether you are dealing with Darwins or Breeders, Cottage, Lily-flowering or the fantastic Parrots and queerly broken tulips, you are an artist playing with many pigments and any size of canvas you wish to choose or your means allow.

Just as no man can live unto himself, so should no flower in the garden be allowed to blossom unto itself; it enjoys the color and support of others and must share it with others.

TULIPS TOGETHER. Whether planted formally or informally, as explained on the two preceding pages, there is an infinite number of color combinations and blendings that can be made with tulips alone.

Start with the earliest single-flowered types and combine the orange-golden-salmon effect of De Wet, which grows 17" high, with the golden yellow of Kimberley, which grows 12". Or the scarlet Keizerskroon and its yellow petal rims lifted to 12", with Yellow Queen, deep primrose, standing slightly higher. Among the lower double sorts these can be grown together: the pure white of Boule de Neige and Murillo, soft pink with white markings. Or the soft canary yellow Marechal Niel with the deep yellow Couronne d'Or, both blooming at the same height.

The species described (see pages 14 and 15) should be in colonies by themselves with little ground covers of pansies or forget-me-nots. The curious tulips—the fantastic Parrots and broken-colored Bizarres and Bijbloemens—should also be accorded individual situations even though some gardeners like to mingle them with the more orthodox sorts. This leaves us the great color groups offered by Breeders, Darwins, Cottage, Lily-flowering and Triumph tulips.

COMPANION PLANTS FOR MAY. In planning these color combinations first list the flowers blooming in late May. Of shrubs and trees are lilacs, bridal wreath spirea, snowdrop tree, dogwoods, *Rosa hugonis* and *R. ecae*. Of perennials—pumila iris, *Alyssum saxatile compactum* in yellow or lemon, arabis, *Phlox divaricata laphami*, hardy candytuft or iberis, mertensia, bleeding hearts, primroses, *Daphne cneorum*, *Iris cristata*. Of bulbs the late scillas. Of the plants to set out between tulips there are English daisies, pansies, Siberian wallflowers, forget-me-nots, wallflowers. Of the plants to use after bulbs are removed you have quite a range of annuals—sweet alyssum, California poppies, candytuft, lobelia, *Phlox drummondii*, portulaca, asters, begonias, geraniums, heliotrope, lupins, marigolds, snapdragons, verbenas, zinnias and violas.

With the colors and growths of these in mind, you can then turn to the catalogs' color descriptions of tulips and begin making contrasting or harmonizing groups. In many places the background of a hedge or rising iris, peony and phlox foliage will afford a green foil. The low plants are used for ground covers; the higher for contrasts. Again, contrast and harmony can be worked out by combining differing tints of tulips.

COLOR COMBINATIONS. Considering shrubs for backgrounds there are these suggestions. Darwin tulip Venus, which is pink, inter-planted with blue mertensia or blue bells, *scilla campanulata*. Cottage tulip Nectarine—primrose yellow—or the white Darwin Avalanche, in front of *Rosa hugonis*. The lilac-pink Geisha before blue lilacs. The Darwin Adoration—old rose—mixed with forget-me-nots and English daisies under a dogwood or lilac. The Breeder Admiral Tromp—orange scarlet—planted with white iberis in front of a Japanese maple.

Combinations of tulips themselves might include—Bronze Queen, which has the color of its name, and Roi Soleil, violet-bronze. The Breeders Dom Pedro, coffee and yellow, with Southern Cross, which is yellow-purple. Breeder Goldfinch—chestnut—and the mauvy purple Darwin The Bishop. Or William the Silent—purple—and Cottage Advance, red-blue. In the Cottages you can combine the amber and rose of Ambrosia and the wine tints of the Darwin Faust.

A third group of combinations would be with ground covers. Breeder Hercules, orange-red, with brown pansies and the orange of Siberian wallflowers. Yellow pansies serving below Velvet King—royal blue—and the coffee of Jessey. The light lavender of Thomas Stephenson—supported by the lemony *alyssum saxatile compactum* var. *citrinus*. Brown wallflowers would go well with the light yellow of Cottage tulip Arethusa. The black tulip, *La Tulipe Noire*, could have a contrasting ground of white pansies and the sheer white of Mrs. Grullemans, of purple pansies. The scarlet lily-flowered Florestan might have contrasting white pansies and Darwin tulip Valentin—violet—the harmonizing tones of viola Jersey Gem.

Primroses, especially the Munstead strain, can serve for ground cover. The pale blue Darwin tulip Dresden China and the lilac-colored Insurpassable might well be carpeted with them.

Consider some of the other bulbs to use. Deep blue *scilla campanulata* or blue bells with the orange-red tulip Dillenburg and the lilac bronze of Garibaldi. The pale lilac of King Mauve will also go well with blue bells.

Phlox divaricata, with its soft blue upstanding flowers, goes excellently with the purple of The Bishop, the deep yellow of Golden Statue, and the yellow of La Tosca.

With Siberian bugloss, *Anchusa myosotidiflora*, combine the violet blue of Breeder tulip Bacchus, the orangey salmon-buff of Cottage tulip Claudius Pernet and the clear yellow of Alaska.

Tulips in variety

Some hybrids and species—How and where to plant each of these

IN the course of their extensive history, tulips have not only gathered a sizable body of romantic legends but also have developed so many variations that a beginning gardener may be fairly bewildered by them. Even those that are grown in formal military ranks, like soldiers in different colored uniforms marching past, have their divisions and subdivisions, their different seasons and types of bloom. In addition to these are those heterogenous species which straggle their lovely flowering from early Spring right over the threshold of Summer.

HYBRID KINDS. Of tulips that have been hybridized, we begin with the early sorts, single or double, with heights ranging from 11" to 17" and in a great range of colors. They are succeeded by the taller sorts—Breeder, growing as high as 40", and called breeders or mother tulips because they have the original old self-colors. They flower at the same time as the Cottage and Darwin tulips. Cottage tulips are hybrids usually marked by long, rather pointed petals. Besides these are the lily-flowered, which have reflexed, curved, pointed petals; Parrot tulips, with fantastic serrated edges and clumpy heads; Rembrandt tulips, varied with stripes and blotches; Bizarre and Bibloemen tulips, the former having brown stripes and featherings on a yellow ground and the latter rose or mauve stripes on white; Triumph tulips, results of crosses between early singles and Darwins and filling in between the blooming of the late and early kinds; and finally the new Giant Breeders, including such superb sorts as the violet Augustus, the unusual blue Blois van Amstel, the bronze Hercules, the bronzy-yellow Penelope and the chestnut Pericles.

Breeder, Cottage and Darwin are generally grown for late May flowering when they have the association of a host of other sorts of flowers then in bloom.

SETTING THE BULBS. Of these twelve kinds there are two garden ways to use them. They can be grown formally, in mathematically correct beds and set in individual color blocks or in color designs and with contrasting ground covers of low-growing pansies or forget-me-nots. Or they can be used in informal drifts through the border where, during late May, the rising foliage of other plants affords their colors a contrasting background.

But the problems that stump many gardeners is not how to plant them, but how to protect them from predatory mice and what to do with the bulbs after flowering. And will they maintain their size from year to year?

INFORMAL PLANTINGS. The soil is excavated or prepared to 1' deep and each bulb set 4"-6" deep on a 1" cushion of sand. Planting can go on through October and November; and after the ground has frozen a mulch is laid over the top. Very well decayed manure or bonemeal are the usual enrichments for tulip soil. Tulips for informal ribbons or drifts in perennial borders are usually planted



TULIPA GREIGI



PARROT TULIP



DARWIN



BREEDER TULIP



TRIUMPH TULIP



TULIPA SYLVESTRIS



DARWIN TULIP



DOUBLE



TULIPA EICHLERI REGEL



CLUSIANA



LILY FLOWERING



COTTAGE TULIP



BIBLOEMEN



TULIPA KAUFMANNIANA

separately, in groups of a dozen or more, according to the size of the border in which they are planted.

There are various ways to circumvent the mice that follow mole runs and eat the bulbs. First of all, you can rid the place of moles—no small undertaking in itself—or else you can surround the bulbs with a poison that kills mice, or, further still, plant the bulbs in wire baskets sunk into the ground and covered with wire before the Winter mulch is put on. This is a tedious undertaking, but valuable bulbs are well worth the effort.

It is obvious that the stiff stems of Breeders, Darwins and such other tall-growing tulips should be given protection against strong winds. When the flowers fade they should be cut off, but not the foliage. The bulbs can stay in the ground, or else be lifted with foliage and heeled in to ripen in an out-of-way corner, after which they are dried and stored in a cool, dry place until October and November, the months when tulips should be set out. Left in the ground the bulb rarely reproduces as large a flower the second and third years as the first. For uniform flowering, if you insist on leaving the bulbs in the ground all year 'round, the only solution is to buy fresh bulbs every other year.

THE SPECIES. To the "curious" gardener—and even beginning gardeners soon grow "curious"—the species tulips will unfold a new world of interesting and unusual bloom.

Earliest to flower are *T. kaufmanniana* and its hybrids, coming in late March and early April. The flowers, held on stems 1' high, open flat, revealing a yellow center in creamy petals marked with carmine. They should go in 6" deep in sheltered corners, under trees or walls where they will have some shade. Grape hyacinths can accompany them. Also blooming in April is the scarlet and gold *T. acuminata* or *cornuta*, lifting to 16".

The last of the species to flower is *T. sprengeri*, fiery orange and scarlet mingled with buff. Though its stem is 18" high, it is suitable not only for informal drifts but also for rock gardens. Between these two extremes come a number of other fascinating little fellows. *T. clusiana*, the lady or candystick tulip, is white striped rose with gray-blue leaves. Its little bud is pointed and it eventually opens its tiny face languorously wide. Under-plant it with forget-me-nots, their clear blue in pleasant contrast.

April also sees *T. dasystemon* in bloom, lifting its star-shaped cups only 6" above ground. Several flowers grow on a stem, yellow with white lights. It is ideal for the rock garden. The scarlet *fosteriana*, especially the variety Red Emperor, is a gorgeous scarlet with black center and yellow border. In the rock garden can also be found a corner for *T. linifolia*, remarkable for its fiery scarlet in April. Another charming dwarf is *T. persica*, carrying in twos and threes on a slim curved stem fragrant yellow flowers that are bronze outside. Still another type that carries several flowers on one stem is *T. biflora*, pure white. *T. saxatilis*, growing to 9", offers the relief of delicate lilac with a yellow base, and *T. sylvestris*, hailing from Persia, gives clear lemon flowers.

The most curious of all these species is the green tulip—*T. viridiflora praecox*, which has soft pale green pointed petals edged with yellow. It is really just as beautiful as it is curious. *Greigi*, which is illustrated here, is also vividly charming—when you can make it bloom. Its foliage is broad, thick, and flushed with purple, above which rise in late April and May the orange, globe-shaped flowers. It wants a hot, dry spot.

OTHER VARIETIES. There are other species, but these will suffice for even the most ambitious beginner. His or her taste, anyway, will probably run to the late May flowering hybrids—the Giant Breeders, Darwins and such. For color suggestions in planting them and for the flowers to bloom at the same time, see pages 12 and 13.



GRAPE HYACINTH



HYACINTH



RANUNCULUS



MARIPOSA TULIP



FRITILLARIA

The little bulbs of Spring

An assortment to plant this Fall—where and how to set them out—their flowering and care

Now, having considered those two major groups—tulips and daffodils—which bring such waves of flowering to the garden in Spring and early Summer, we can turn to the humbler sorts that mark the incoming of the season's tide.

Snowdrops, Spring snowflakes, Winter aconites, chionodoxas, crocus, scillas, grape hyacinths, fritillarias, mariposa lilies, anemones, ranunculus, star of Bethlehem, hyacinths—by such colorful advances the tide of Spring beauty creeps in.

WHERE TO PLANT. Most of these smaller bulbs are naturalized—dribbled through the grass or colonized in safe corners of borders and under the lee of shrubs. Consequently, when only a few of each are being set out, we can put a pinch of bonemeal below each bulb in its individual hole.

For larger and more pretentious plantings the sod or soil can be lifted to the right depth, fed, and the bulbs set and covered. The right depth for crocus and snowdrop is 2½" deep and 3" apart; scillas and chionodoxas 3" deep and 3" apart; grape hyacinths and crocus 3"-4" deep and the same apart; crown imperials 6" deep.

SMALL BEGINNINGS. Snowdrops, *Galanthus*, bloom in February and March in the mid-Atlantic states and appear later farther north. Give them a moist, cool, shady spot in grass that need not be cut over until early Summer when the leaves die down. Leave them undisturbed. The three types are *G. byzantinus*, a very early bloomer for sheltered spots; *G. elwesii* which is recommended for the southern states; and *G. nivalis*, with both single and double nodding blooms.

WINTER ACONITES, *Eranthis hyemalis*, want a half-shady place under shrubs, bringing the first yellow into the garden in March. They increase with the years and thrive after cold Winters.

GLORY OF THE SNOW, *Chionodoxa*, thrives in any fertile, well-drained soil where there will be moisture and light during their growing period until their foliage is ripened. They come in white and pink and can be mingled in drifts with snowdrops and scillas. For a beginning, start with the standard sorts—*C. luciliae* from Asia Minor, bright blue with a white center, and often bearing six to eight blooms to a stem; and *C. sardensis*, with gentian blue flowers. All grow 6"-7" high and will freely cross and seed

themselves. More unusual types are *gigantea* in both light blue and white, the white and blue forms of *luciliae* and *tmolusi* or *tmoli* which is blue and white and blooms quite late in the season.

SQUILLS, *Scillas*, come in two groups, those that bloom with chionodoxas and crocus and those called harebells or wild hyacinths which flower later with Darwin tulips and lilacs. *Scilla bifolia*, deep blue and early, wants sun, a good soil and an undisturbed life. *S. b. taurica* has sturdier stalks of softer blue. There are also rosy salmon and rosy pink types. From Russia come the *sibirica* kinds, bright blue or white. Later are the deep blue fragrant *italicos* and the Austrian *amoenas*. Many of the scillas are suitable for rock gardens and, naturalized near tulips and lilacs for companionate blooming, are *Scilla campanula* and *S. nutans*. The last two come in many blue, white and pink named varieties. Scillas should be lifted and divided and the ground re-dressed every 4 or 5 years.

GRAPE HYACINTHS, *Muscari*, also bloom with the scillas and can be planted in drifts under flowering almonds and early magnolias. These should be planted early in the Fall and left undisturbed. No particular soil. White, blue, in several forms, and pink varieties are available. Heavenly Blue is the popular variety but the others are well worth growing. *M. armeniacum*, deep cobalt blue and fragrant, comes early. *Azureum* is light blue and early. *Botryoides* comes in blue or white and *plumosum*, a later bloomer, bears feathery plumes of violet colored flowers in May. *Paradoxum* grows to 8" high and bears blackish-blue flowers. *Neglectum*, with the same flowers, blooms longer. *Moschatum* comes in the month of April, with grayish purple bells or flowers that turn pale yellow.

CROCUS should be set out in September in drifts of not less than a dozen and in well-drained soil. Lift and re-plant every third year. Set where the lawn mower doesn't chop off their foliage—some in sunny spots, some in sheltered. They are delightful in rock gardens. The catalogs teem with varieties. Don't forget the Autumn crocus or *Colchicum*. Planted in Summer 2" deep beside undisturbed plants, they will reappear year after year.

SPRING SNOWFLAKES, *Leucojum vernum*, want a sloping spot. Their white spattering flowers are so

small that they should be given a protected sanctuary. The variety *L. aestivum*, or Summer snowflake, flowering in May, is especially prized for cutting for flower arrangements.

LARGER FLOWERS. Fritillarias come in large and small types. Of the first, Crown Imperials are the noble representatives. An old denizen of gardens, they want protection from winds; and please let them alone, as they are apt to disappear if fussed with.

Smaller types include *F. meleagris*, the snake's head, which wants a moist soil; and the native American kinds—*F. biflora*, *lilacea*, *pluriflora* and *Purdyi*—which grow in full sun in open fields and should be accorded a sunny garden spot undisturbed. The other western American group—*atropurpurea*, *coccinea*, *lanceolata*, *parvifolia*, *pudica* and *recurva*—want a shady, well-drained spot.

From California come the mariposa tulips or *Calochortus*, which can be grown in many parts of the United States. Plant about mid-November in a sheltered, well-drained soil with plenty of leafmold and sand. Mulch after planting. Lift bulbs and dry after foliage has ripened. You find them grouped under globe tulips, suitable for woodlands and partial shade; star tulips, which flourish in the open; and mariposa or butterfly tulips, which want full sun and a heavy soil.

FOR THE WILD GARDEN. Star of Bethlehem, *Ornithogalum umbellatum*, had better be given a corner to itself lest it become a weed. The white, starry flowers stand 6"-8" high.

THE TROUTLILIES, *Erythroniums*, while also at home in wild corners, are not so rampant. In early April they show their tints of pink, cream, white, yellow and rose, holding the flowers 6"-7" high. They seem to revel in woody places and under shrubs and in shady, damp corners. *E. californicum* is the yellow; *citrinum*, cream with lemon center. *Hartwegi* also is yellow. *Revolutum johnsoni*, the queen of troutlilies, is rose pink. When it does flower, the glacier lily, *E. tuolumnensis*, golden, is one of the loveliest. It wants a shady, well-drained spot.

THE BRODIAEAS are as easy to raise as narcissus. Their small, crocus-like corms should be naturalized in drifts planted 3" deep. They seem especially happy under oaks and deciduous trees. Leave them alone to produce their grassy leaves and flowers of

great lasting quality. Their colors are blue, yellow, red and white.

An amazing array of colors is now found in the ranunculus, since they have been successfully hybridized. For cut flowers they excel. As the bulbs are doubtfully hardy, they should be lifted and stored over the Winter. Replanted in April and May, their flowers come in July.

Here, may we say a word in defense of hyacinths, which now seem to be eclipsed. Even the loosely-growing Roman types are neglected. Since there is evidently a return to formality in garden planting perhaps these grand old bulbs will come into favor again. The Roman types, which come in white, blue and pink, lend an effective bit of color to the Spring border.

OF THE FORMAL KINDS you can always depend on Queen of the Blues, which is pale blue, L'Innocence, pure white, Lady Derby for a pink, La Victoire for cerise, City of Haarlem for yellow, King of the Blues, dark blue. Grand Maitre, lavender, and King of the Belgians for scarlet. Of course, hyacinths can also be grown indoors in water or fibre and can be forced for early bloom.

FOR THE AMBITIOUS. Those who care for less common bulbous plants might try alliums, the decorative onions. Of the many sorts, the old-fashioned *moly* is still the favorite. Then there are anemones. In the south these are Fall-planted 6" deep in semi-shade to be cool and will continue for years. In the north plant in early Spring. The St. Brigid strain is the popular sort for beginners, from which they can pass on to the taller De Caen and the bright blue *A. apennina* which is especially at home in rock gardens.

THE FOXTAIL LILIES, *Eremurus*, after enjoying many years of popularity in England, are at last finding a place in American gardens. They want particular locations and care. Some grow as high as 10'. The roots are clusters of fleshy fibres that must never be broken. The leaves, which make dense rosettes, disappear after the plant has flowered. The flowers, set on tall spikes, are yellow or rosy according to variety. They want a sunny, well-drained spot with protection from wind. Mulch over Winter against too ambitious Spring leafing. Beginners can try the Shelford hybrids in orange, yellow, pink or white, and then pass on to the species.



BRODIAEA



SCILLAS



ANEMONES



TROUTLILIES



WINTER ACONITE



CROCUS



SNOWDROPS



CHIONODOXAS

Lilies for beginners

Twenty-four kinds and where and how to grow them to advantage



LILIUM AURATUM

LILIUM REGALE

IF ever there was a test of your "green thumb", it is when you commence growing lilies. Some of them are easily grown: sorts for gardeners with only *pale* green thumbs. Others should be ventured on by those whose thumbs are bright green. Now the reason for this caution lies in the fact that we haven't conquered or prevented the various ills to which the lily flesh is heir and also because many people do not realize the particular care necessary to growing lilies successfully. Let us look into the elements of that care which is required for successful cultivation.

SOIL AND SITE. Where will you grow lilies? What kind of soil do they want? Good drainage is essential for all lilies. If the lay of the land doesn't provide it, then it must be put in the bottom of the bed. The ideal soil is one in which there is an equal mixture of clay, sand, leafmold and well-rotted manure. Some types require a damp location, *L. pardalinum*, for instance. The European lilies—*L. candidum*, *chalcedonicum*, *croceum*, *martagon* and *testaceum*—will thrive in alkaline soil. The American native lilies—*L. canadense*, *superbum*, *pardalinum*, *humboldtii* and *parryi*—and the species from the Himalayas and Japan seem to prefer acid soil.

These soil requirements immediately tell us where to plant the bulbs. Those that like acid soil can be grown with other acid soil plants, rhododendrons, azaleas and such. Those for neutral or alkaline soil go into borders where perennials grow. But, whether acid or alkaline, the soil must have good drainage and plenty of leafmold.

Most lilies seem to succeed in full sun, although partial shade, especially at midday, preserves the colors and prolongs the flowering season. Lilies also want air around them. They shouldn't be crowded.

The soil should be dug down to 1' and mixed thoroughly so that the sand, leafmold, clay and rotted manure are worked all the way down. Superphosphate or bonemeal can be added at the rate of 5 lbs. to every 100 square feet.

WHEN AND HOW TO PLANT. In the neighborhood of New York, American-grown bulbs should go in before October 15th. *Lilium candidum*, Madonna lily, is planted in August or early September. Imported bulbs, which often arrive late in the Fall, can be planted in heavily mulched ground or potted up and kept in the cold frame. Experts are divided on the ideal season for planting. One should consult local experience from other gardeners.

Size of bulb, type of soil and manner of root growth are all factors in proper planting. Vigorous kinds—*L. auratum*, *henryi* and *regale*—can be planted deeper than *L. concolor* and *rubellum*. The stem-rooting lilies should be set deeper than those which grow roots from the base of the bulb alone, such as *L. candidum*, *chalcedonicum*, *martagon* and *superbum*. Large bulbs are planted deeper than small bulbs of the same species. In sandy soils plant bulbs 2" deeper than in clay soils. A good general rule is to set a bulb three times its own depth. Space small lilies 6"-7" apart and larger ones 1'.

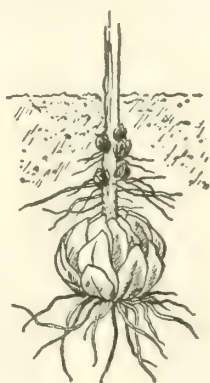
Dig a largish hole to the proper depth. Work the soil and some sand carefully around the roots and bulb and fill the hole. Label and mark the area of the planting so that you won't disturb them.

CARE AND CULTIVATION. When growth appears above ground, keep the soil free from weeds by shallow cultivation with a hand tool. Take care not to break their tender growth. Since lilies like to have their roots cool and moist, a peat moss or leafmold mulch should be placed around them. If dry weather comes in July and August, soak the planting down to 6" once a week. A top dressing of well-rotted manure tankage, dried blood or cottonseed meal will supply extra food. Or a fertilizer of a 5-10-5 formula.

Except from those that you are saving for seed, all faded flower heads should be removed. Stake where necessary, being careful not to drive the stake into the bulb. As the green leaves are required by the future life of the bulb, do not cut off the foliage after flowering. Above all, if a lily is doing well, resist the temptation to move it.



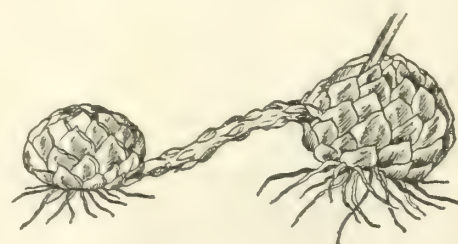
OLD BULB ROOTS



STEM AND BASAL ROOTS



BASAL ROOTS



STOLON BULB ROOTS



LILIUM CONCOLOR



LILIUM DAURICUM



LILIUM SPECIOSUM



LILIUM ELEGANS



LILIUM SUPERBUM

SUCCESSION OF BLOOM. By making a judicious selection you can have lilies flowering in your garden from early June to late September. Here are twenty-four lilies for gardeners with *pale* green thumbs—they are easy to grow—and the months in which they flower, together with their color, size and depth to plant.

JUNE

amabile, orange red, 1½'-3', set 6" deep in sun or partial shade.
bulbiferum, red, 2'-4', 6" deep, sun.
candidum, white, fragrant, 3'-5', shallow planting, sun.
concolor, red or yellow, 1'-2', plant 4" deep, full sun.
dauricum, red, 1'-2½', plant 5" deep in sun or partial shade.
elegans in variety, red, yellow, orange, 1'-3' high, set in sun.
hansonii, yellow, 4'-5', plant 6"-8" deep.
 Mrs. R. O. Backhouse, orange, *martagon-hansonii* hybrid, of which there are many other varieties, 4'-6', set 6"-8" deep.
umbellatum in variety, yellow, orange, 1½'-2½', set 4"-6".
pardalinum, orange-red, 4'-7', damp soil, set 4"-6" deep, sun.
pumilum (tenuifolium) red, fragrant, 18"-3', set 5" in sun.
pyrenaicum, red, 2', plant 5" deep in moist shade. Try from seed.

JULY

canadense, red or yellow, 2'-5', creeping roots, damp soil.
cernuum, lilac, fragrant, 1'-3', plant 5" deep, full sun.
dauidi, orange-red, 4'-6', set 6"-8" deep in sun. Easy from seed.
regale and hybrids, white, fragrant, 4'-6', set 6"-8" deep, sun.
sargentiae, white, 4'-5', set 8"-10" deep in sun. Try from seed.
superbum, orange, 4'-8', set 6"-8" deep, sun. Damp soil.
testaceum, apricot, 4'-6' high, set 4" deep in sun.
willmottiae, orange-red; 4'-5', set 6" deep in sunny damp soil.

AUGUST

henryi, orange, 6'-8', partial shade. Easy from seed and bulblets.
speciosum, pink, 3'-4', set 6"-8" deep in sun or light shade.
tigrinum, orange-red, 4'-6', plant 6" deep in dry sunny soil.

SEPTEMBER

formosum, white, fragrant, 6', set 6"-8" deep. Easy from seed.

LILIES AND OTHER FLOWERS. Of course, each of these has its individual method of flowering: the funnels of *regale*, the nodding Turk's caps of *superbum*, the deeply reversed and spotted *tigrinum*, the delicate sprays of *martagon*, the lifted cups of *elegans*, *dauricum* and *concolor*, and the seemly precision of *candidum*.

These, together with the heights and seasons of bloom, are taken into account if one is associating lilies with other plants. For lilies should be so associated. The nearby plants shade their lower stems, which is desirable. Where there is space, lilies should be planted in colonies of not less than a dozen bulbs. Many of them are suited for woodlands, and among shrubbery they are at home, the shrubs affording both a background and protection from wind. The smaller-growing sorts are useful for front-of-the-border plantings, with low-growing annuals about their feet. The taller sorts can go at the back.

FROM SEED. We have suggested raising some of these easy lilies from seed or bulblets. Thereby you increase your stock at no expense, can have bulbs with live roots on them ready to establish themselves and, if your lilies are healthy, you will have clean bulbs. Fresh seed can be sown when ripe in cold frames and allowed to grow along there until the bulbs are well formed. Keep the seedlings shaded the first year. You can also increase the stock by bulblets sown the same way and by scales of bulbs rooted in damp sand.

DISEASES. Lily mosaic is a most prevalent and virulent disease. We illustrate here how it affects a plant. When you see this, be hard-hearted, dig it up bulb and all and burn it forthwith. Botrytis is another disease which is usually confined to the foliage, which shows orange circular spots followed by a gray mold. Against this, spray the plants at intervals during May and June with Bordeaux mixture, spraying *before* wet weather. Burn all fallen leaves.



LILY MOSAIC WILT



MOSAIC DWARFING



BOTRYTIS BLIGHT



MOSAIC ON LEAVES



LILY BULBILS

Brookside plants

Those that thrive in boggy places and can be set about the rims of garden pools

THE best way to learn the plants that will flourish in boggy soil is to go and study bogs; and the best way to find what plants to set out beside a pool or a brook would be to visit pools and brooks. Nature is your book. First nature in your own immediate region, then in others.

MANY BOGS AND BROOKS. In the colder regions one group of plants survives, in the south another. The brookside gardens in Southern Ireland find calla lilies flourishing with the vigor of cattails in the colder climates. The damp places of China are a habitat for primroses of amazing beauty, which can be naturalized in the same circumstances here and will thrive with the lusty growth of our common marsh marigold. Once on a day, a romantic gardener in Hingham, Mass., planted the wet spots of his meadow with *Myosotis palustris*, the damp-soil-loving forget-me-not; and today Spring sees the meadows thereabouts sheeted with blue clouds of this flower.

Decide then, if you have a brook or boggy place, whether you merely want to copy nature as you find it at home, or whether you will introduce plants from other like situations the world over. Either is interesting, the latter more so.

SOME NATIVE PLANTS. Apart from water lilies and such other nymphae which we are not considering here, what are some of the plants you find along northern brooks and pools? From a long list let us select just a few. False Solomon's seal, *Smilacina racemosa*, gives speckled white berries that turn

red as the season advances. Joe-pye-weed and mallows, meadow rue and milkweed, and snakeroot, *Cimicifuga racemosa*, all like damp soil. Cardinal lobelia will flourish right up to the edge of the water and so will marsh marigolds and Japanese iris. With its feet in water the yellow flag, *Iris pseudacorus*, grows lustily and so do some of the sedges.

Along the damp banks of brooks and around shady pools there are often pockets for pitcher plants, yellow ladyslippers, and Chinese primroses as well as the common type and the Munstead variety.

BOGS AT HOME. For those who have no brook or boggy spots in their gardens and still are interested in the plants that inhabit them, a miniature bog can be made at home. A half barrel, buried in the ground, will serve. Fill it with rich, moist woods soil and on top lay a deep layer of sphagnum moss. Another barrel filled with water would do for the real aquatics—arrowheads, cardinal lobelia and such. Again, a bed can be dug in a hollow and filled with woods soil and moss, in which bog plants will grow if the soil is kept watered.

Even in these small quarters one could bring to flowering such woodland treasures as trilliums, native orchids and the pink wood-sorrel for ground cover where there is shade. In pockets of sandy, acid soil the birds-foot violets would grow, and the bristled aster, pipsissewa, pyrolas and the carpeting wild cranberry. In a partially shaded bed of moss could be tucked away closed gentians and marsh St. Johnswort.



CALLA LILIES IN SOUTH



COMMON PITCHER PLANT



TROLLIUS, CLOBEFLOWER



FORGET-ME-NOT



YELLOW LADYSLIPPER



CHINESE PRIMROSE



JAPANESE IRIS



MARSH MARIGOLD



R. A. SMITH

A serene garden enclosed by flowering shrubs and trees

LEFT: The garden behind Mr. and Mrs. Meade Prince's estate at Westport, Conn., is a wide panel of turf with flowering shrubs and evergreens giving it enclosure. A shallow oblong pool, rimmed with stone and guarded by a satyr, makes the central feature. At one side a seat, shaded by a large, overarching tree, commands a view of the garden and of the meadow beyond. Serene and colorful, it is a garden in which to enjoy a long Summer

RIGHT: Formal in general design, as it should be to blend with the architecture of the house, the garden is informal in its planting. Masses of encircling shrubs interspersed and faced down with tall vari-colored flowers soften the pattern of the garden. The pool is set on the main axis from the house and the figure of the dancing satyr terminates it. This piece of sculpture is happily placed against a most colorful flowering background



Seven gardens on three levels give interest to one Connecticut country place

1. The garden of Dr. and Mrs. Thaddeus Hyatt of Stamford, Conn., is remarkable for its changing interests which are given it by various divisions. To the left is a glimpse of the Spring garden, where pachysandra serves as ground-cover to early flowering bulbs planted in drifts under the apple trees

2. Since the property is uneven, it has been laid out in levels. On the lower level, shown to the left, rough stone walls enclose a parterre garden. The lawn is broken by formal box-edged beds in which Darwin tulips are followed by arrays of heliotrope Royal Fragrance, in the Victorian manner

3. In the left corner is a glimpse of the blue and white garden. A Greek key design is worked in box. Matched dwarf pears will be arched over the path. The white flowers include white single peonies, annual vinca, zinnias and cynoglossum. The gardens were designed by Charles Middeleer

4. The garden is laid off the axis of the porch, as can be seen below. From the level where the apple trees stand amid their ground-covers and daffodils, the garden rises to another level where a double perennial border reaches, again by low steps, as far as the grassy terrace before the porch





5



6

5. On the opposite page is the blue and white garden (3) in its early stages. Here the arches are in place and already, although newly planted, the pears are reaching across the arches and bearing fruit. Eventually these fruit trees will make a green and shadowy tunnel from which, on each side, will extend the colorful beds of blue and white flowers. In the distance, at the other side of the central ramp, lies a blue, gray and yellow garden, another delightful feature of Dr. and Mrs. Hyatt's well-planned and carefully planted country place

6. Here is the Fall garden. Borders are of dwarf asters, Victor and Countess of Dudley, taller St. Egwin, Blue Gem and Skyland Queen flower with chrysanthemums and late zinnias and Mexican sunflowers. The green accents are provided by globes of sheared white pine

How both flat and uneven sites can be given individuality is demonstrated by these gardens

RIGHT: Tall hedges insure privacy to the gardens of William K. Richardson's place at Nahant, Mass. Differences of levels or gates on summer-house mark the transition from one garden to another. This is looking towards a garden that ends in an arbor covered with an arched, vine-draped trellis. This garden produces successive flowers blooming from early Spring until late Autumn. Arthur A. Shurcliff was the landscape architect

BELOW: A formal plan is used in the garden of Nathan Ohrbach at Krugers, N. Y. A green and white scheme of tulips edged with pansies is backed by an occasional white dogwood. At the end of the turf panel is a focal white wrought iron bench set before massed evergreens. Clipped shrubs and hedges contribute a slightly formal note. J. J. Levison was the landscape architect of this estate



ABOVE: This alpine garden, owned by Mrs. Theodore Burgess of Dedham, Mass., was made by sinking into a sloping bank old moss-encrusted rocks brought from a nearby woodland. The curving grass walk and low stone wall follow the natural contour of the land. A great variety of rock plants and low evergreens fill this bank with Spring color. At the same time old apple trees overhead are a cloud of pink and white bloom



The Fall Gardener

Advantages he gains over those who garden only in Spring

By Richardson Wright

THE first of these garden sections, which accompanied the January issue of *HOUSE & GARDEN*, was devoted mainly to the fundamental work of soil preparation and plant maintenance and to explanations of why such work is done. In this, the second special gardening section, more space is devoted to plant families, especially to those set out between July and the closing down of garden activities by black frost. Whereas the first surveyed the year as a whole, this second section narrows down to that essential period of Summer and Fall work.

YOU may tell a real gardener from a mere sentimental amateur by the amount of gardening he or she does from July on. It is easy enough to garden in Spring and early Summer. The awakening green world and the crowding cavalcades of flowering present an irresistible lure. Then every one wants to get his hands in the earth.

Eventually come the dog days and the gardening urge wanes before the increasing sultriness. At this point it dies altogether with many people, until another Spring rouses them to passionate activity again. For the real gardener late Summer and early Autumn are only the commencement of a fresh gardening life. Whereas in Spring we are spurred on to garden by enthusiasm, in Autumn we garden by faith. Those rich entombments of bulbs and those credulous settings out of plants, shrubs and trees and those sowings of minute seed are done with the sure belief that they will rise up more glorious than before.

The Spring gardener is certain of his results coming quickly: the dormant rose he plants now will break into leaf a few weeks later, his zinnias and marigolds will run the cycle of their lives before frost. The Fall gardener is willing to wait; he has patience, which is the mark of those to whom gardening forms part of a full life.

A PART from his philosophical aspects, the Fall gardener is also wise. First of all, by doing a lot of work in the Autumn he saves himself tasks that would crowd the days of Spring. Garden procrastination exacts a heavy toll. Except in emergencies and when a new project is going forward, gardening should advance at a steady pace. Time as well as strength must be budgeted. Frantic haste is an indication of poor planning. Do all you can in the Fall, and you will take Spring in your stride.

The second advantage of Autumn planting is the early start it gives the plants. A dormant rose bush set

in the earth in late October is ready to go ahead growing when the ground first begins to warm. A tree or bush now given its generous hole and well prepared soil can recover from the shock of moving and be on its way when the sun drives the sap up through its trunk and limbs.

Spring-flowering bulbs, of course, must be planted in the Autumn—the daffodils first, then the tulips and hyacinths and smaller items. The same is true of iris and peonies. By the end of August new iris should be in place and old plantings lifted and re-set. Then come the peonies. By early September the perennials raised from Spring-sown seed are large enough to begin their life in permanent places. Seed beds and coldframes thus are cleared for Autumn sowing of those seeds which germinate more uniformly if they are frozen over Winter.

THUS from July onward gardening advances by steady pulsations until, with the coming of black frost and the consequent clearing away of the dead plants and mulching of those that need to be kept dormant, it gradually slows down, either to stop entirely or to continue under glass. Then the gardener enters into that blissful state of recollection. All things are swept and garnished.

Some, being calculating souls, at this period also count up their failures. You can, if you want to go into that sort of thing, find how appalling were your losses and how little skill you showed in the past year. I am not sure that anything is to be gained by these garden regrets. It is better to forget them in the glamorous memory of magnificent flowering you did have. If a man is successful in half the business ventures he embarks on, the world calls him a titan of commerce. If we gardeners succeed in bringing to superior flowering half the seeds and bulbs we plant, we need not be ashamed.

AND so the Autumn gardener, when others would make it the ending, finds in his work the beginning of a new garden year. Spring is richer for his anticipation of it. When crocus star the lawn and Winter aconites spread their pale golden buttons under stark bush branches, and tulip foliage begins drilling up through the frost-bound soil, then he knows that his faith is assured and his work worth while. He comes into Spring gradually, easily. His decks are cleared for what lies ahead. He faces another gardening year with the sure knowledge that he is going to enjoy it.

Making a rose garden

THERE are several successive steps in making a rose garden, and the first one begins in the heart. Somehow, you must prefer roses above all other flowers. You must be willing to work for the perfection of their bloom. You must pass from plane to plane of appreciation as new varieties are offered. You must look forward to each June as the gateway to a new gardening life.

Having thus enshrined roses in your heart, you begin to work with your hands and head.

PLACING THE ROSE GARDEN. Sun, shelter from wind, good drainage, distance from large trees are all aspects to consider. Also, if the place is small, the rose garden can be near the house so that the flowers can be seen and enjoyed intimately.

Even though torrid sunlight does fade some colors, roses are not tolerant of shade. Give them a sunny spot.

Shelter may be afforded by a wall, fence, low building, hedge or the lay of the land. It is often possible to encircle the beds of hybrid teas and hybrid perpetuals with higher wild roses that will act as a wind screen.

Roses are not among those plants that tolerate wet feet. Moisture in the soil they want, but soggy pools beneath are anathema to them. Drainage is given by excavating the beds to 3' and filling the bottom foot with small rocks and steam ashes overlaid with sods. Or the whole area can be drained with tile.

Distance from large trees is essential because the feeding roots of these giants are far-reaching and greedy. Once

in a bed, the trees get the nourishment and the roses have to take what's left over.

The next step, once you have visualized the site and the under-surface preparations, is to plan the design of the garden. Most rose gardens tend to formality. Frankly, there are seasons, especially if black spot hits the foliage, when rose bushes may not be called beautiful. Since their planting is fairly permanent, the design in which they are set should also be of a permanent character. Low hedges that outline the beds can also afford protection. On these pages we are suggesting two types of design—a rectangle and a circle. Either would provide a most suitable setting for the Queen of Flowers.

PREPARING THE SOIL. The fastidious rosarian begins preparing the soil for his beds at least a year before he plants. It begins with a good compost heap. It is accelerated by an equal quantity of well-rotted manure. With a good supply of these available, rose soil preparation can almost attain perfection.

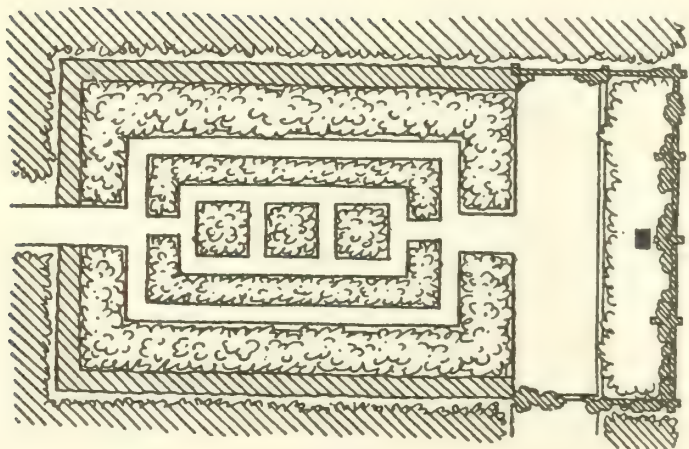
Clay is generally considered the desirable type to have; and yet you see many a successful roserie in which the soil is light and sandy. The great English rose test garden at Hayward's Heath is sand and rotted manure. Light soils have to be built up with compost. Sticky clay must be broken down with sand and compost. A soil on the light clay side is ideal. It is also coming to be believed that roses prefer a soil that inclines toward acidity. Hence lime and bone meal may not be the ideal adjuncts.

The roots of hybrid teas and most other roses rarely penetrate more than 18" to 2', so a two-foot preparation, unless drainage must be installed, is sufficient. The enrichment should go all the way down and be thoroughly mixed. Do not sandwich manure and soil.

PLANTING. Roses may be planted either in Fall or Spring. Rosarians prefer the Fall, because the bushes are freshly dug at the nurseries and will be in their garden place ready to start growth when the ground warms again. Stock for Spring planting is generally held in storage over Winter; it is apt to be dried and shriveled and really doesn't get into normal growth until mid-Summer. The climate of one's zone has much to do with the advantages or disadvantages of both times of planting.

Plants are received from the nursery in early Spring and late Fall and are in a dormant state. As soon as they arrive, unpack them, place the roots in water for an hour and then plant. If it is impossible to plant upon their arrival, heel them in a trench, water and cover well with soil.

A planting plan of the bed or beds should be made before the bushes arrive so that no delay is necessary. Also the ground should have been ready and settled. Planting distances vary with varieties. Hybrid teas and baby ramblers should be set 18" apart, whereas the stronger-growing hybrid perpetuals should go in 24" apart each way. The *rugosa* and similar types should be allowed at least 4'-5' and the hybrid *wichuraianas* and *multifloras* re-



A RECTANGULAR ROSE GARDEN provides narrow middle beds for hybrid teas and outside beds for hybrid perpetuals. A protecting hedge encloses it. Beyond it could be grouped informal species and briar roses that would relate the roserie to other plantings on the place. At one end a pergola supports climbing roses. In this rose room the plants are secure against wind damage and those who work with them may enjoy their beauty intimately

From first turning the soil to cutting flowers

quire 6'-8'. In order that they can be worked easily from both sides, rose beds for hybrid teas and perpetuals should not be more than 4' wide.

Proceed with the actual planting as follows:

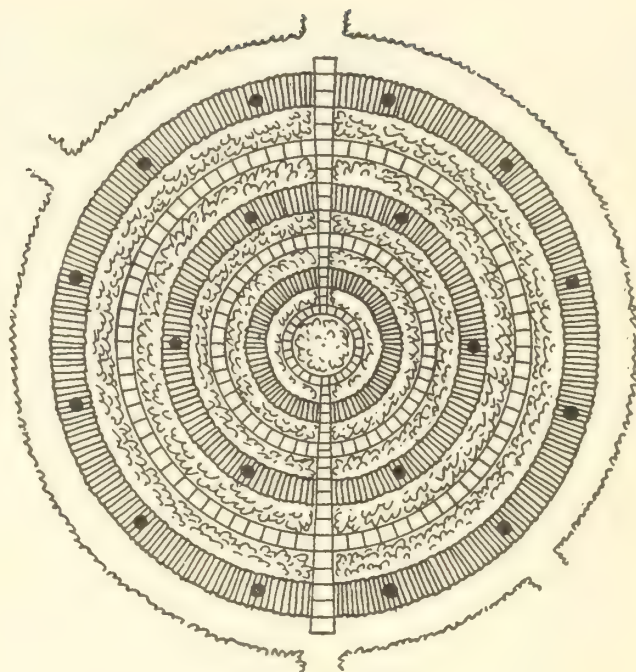
- (1) dig a hole large enough for the roots to be spread out;
- (2) trim bruised roots and cut back the tops. Hybrid teas are cut back so that four buds are left on four or five stems; hybrid perpetuals to seven or eight buds on five or six stems; climbers are cut back to force them to make a good root system which will produce vigorous canes.
- (3) The soil should be heaped a little in the bottom of the hole so that the base on the roots can rest on it and the roots be spread out each side.
- (4) Each plant should be set so that the union of bud and stock is slightly below the surface of the ground. Pour in soil and work it well around the spread-out roots with the fingers. Pour in a little water to settle it. Add more soil. When the hole is three-quarters filled, tramp down the soil. Then complete the filling and heap soil 4" up the stems so that the effort of the bush will be directed to sending out feeding roots and getting itself established. After two or three weeks this heaped soil can be leveled off. Then, instead of heaping soil, use peat moss or leafmold.

If the soil has been well prepared, do not add extra nourishment in the hole. Avoid lumps of raw manure and resist the temptation to fill the hole with bone meal. The first season no extra feeding should be given. Water liberally in dry seasons, running the water into soil that has first been cultivated, rather than spraying the foliage.

WHAT ROSES TO PLANT. Whereas those who live in mild climates can enjoy the luxury of teas and tender climbers, in the zone from Washington north more frost-resistant types must be used.

The Cornell Test Gardens recommend these for New York State: Hybrid teas of the newer kinds—Angels Mateu, reddish salmon; Carillon, coral pink; Comtesse Vandal, reddish gold; Condesa de Sastago, red and yellow; Crimson Glory, deep velvety crimson; Eclipse, yellow and gold; Gloaming, pink-salmon; Golden Main, unfading yellow; McGredy's Pink, pink; McGredy's Sunset, yellow-red; McGredy's Triumph, red orange; Miss America, buff pink; Mme. Cochet-Cochet, coppery rose; Mme. Joseph Perraud, yellow-copper; Rex Anderson, white tinged yellow; Rochester, orange yellow; Signora, orange apricot; Sterling, clear pink; and Texas Centennial, red.

OLDER HYBRID TEAS. *Pink:* Betty Uprichard, Dame Edith Helen, Lady Ashtown, Margaret McGredy, Mme. Butterfly, Miss Rowena Thom, Mrs. Chas. Bell, Mrs. Henry Bowles, Radiance, Willowmere; *Yellow and Orange:* Golden Dawn, Joanna Hill, Mrs. E. P. Thom, Mrs. Pierre du Pont, Rev. F. Page Roberts, Ville de Paris; *Red:* Ami Quinard, Charles K. Douglas, Cuba, Etoile de Hollande, Red Radiance; *White:* Caledonia, Kaiserin



A CIRCULAR ROSE GARDEN, where the site permits, is a fascinating design. Concentric rings of paths and beds expand to the perimeter. The shaded areas represent massed plantings of Floribundas in which standard roses are set at precise intervals for accents. In the middle circle can be a shallow reflecting pool or a gazing globe to mirror the beauty of the plantings, or a sun dial to remind the gardener that time and roses alike are fleeting

Auguste Viktoria, McGredy's Ivory, Mme. Jules Bouché, Mrs. Herbert Stevens (Tea); *Bicolors:* Autumn, burnt orange, yellow, red; Charles P. Kilham, coral-red and orange; Edith Nellie Perkins, orange, salmon, pink; Federico Casas, red, yellow; Heinrich Gaede, apricot, red, gold; Heinrich Wendland, golden yellow and nasturtium red; Mrs. Sam McGredy, scarlet copper; Padre, coppery scarlet, yellow; President Herbert Hoover, maroon, orange, gold; Talisman, yellow, red orange; *Singles:* Cecil, pale yellow; Cuba, red; Dainty Bess, ruffled soft pink; Innocence, white; Isabel, flaming orange pink.

HYBRID PERPETUALS. Frau Karl Druschki, white; Henry Nevard, velvety scarlet; J. B. Clark, red; Mme. Barbier, clear salmon pink; Mrs. John Lang, clear pink.

POLYANTHAS OR BABY RAMBLERS. Cameo, salmon; Catherine Zeimet, white; Cecil Brunner, light pink; Chatillon Rose, vivid pink; Ellen Poulsen, soft rose pink; Gloria Mundi, orange scarlet; George Elger, yellow; Ideal, red; Marie Pavic, blush; Triomphe Orléanais, crimson.

FLORIBUNDAS. Anne Poulsen, scarlet crimson; Brilliant Echo, rosy-pink; Carillon, coral-flame; Else Poulsen, bright rose-pink; Gruss an Aachen, soft salmon-pink; Lafayette, cherry-crimson; Mrs. (Continued on page 41)

Planning perennial borders

BEFORE you start dreaming about color schemes and companionate flowers, there are five initial steps you should consider in making a perennial border: (1) its site, (2) its size, (3) its relation to the rest of the garden or the house, (4) the background to give it and (5) preparation of the soil.

SITE AND SIZE. On a rolling site the border will naturally follow the curve of the land. An easy way to visualize the proper curves is to lay down a hose and kick it around until the curves are gradual and pleasing. On a flat site, where the shape of the garden is rectangular or square, make a straight-line border. The proximity of the house may also decide its shape. A third deciding factor may be such walls, fences and hedges as already exist. The perennial border needs a support background.

The border should be made at some distance from trees and shrubs lest they rob the soil of its nourishment and cast too deep a shadow. Most perennials want sunlight.

While the depth of the border will be determined by the space available and its scale in relation to the rest of the garden, the irreducible minimum for depth is 8'—9' and the ideal 12'. Without this width you cannot include enough different kinds of flowers to maintain a three-season display. There are exceptions, of course, such as special companionate plant borders, where this depth is not required.

The length will also depend on the area available and its relation to the garden as a whole. Certainly a border 12' deep should extend not less than 60'. In deciding the length, you must also calculate the time and labor required to maintain the border.

Finally there is the preparation of the soil. A border well prepared should last four years before it needs remaking. Or, after the third year, it can be gradually re-made by shifting and dividing plants. Consequently the soil must be well prepared. It should be trenched down to 3' and, if drainage is needed, stones covered by sods laid in the bottom. Above this comes a mingling of good loam,

well-rotted manure and leafmold. This depth of nourishing soil assures healthy growth to the plants by giving deep anchorage to their roots and a cool, moist root-run.

THE PLANTS. Another question that you must answer before embarking on an ambitious perennial border is, "Where are the plants coming from?" A border can swallow an appalling number of plants and, unless you are a Midas, their cost may run up into embarrassing figures. The answer is: raise those plants that you can and buy the others. Iris, peonies, gas plant, baby's breath, phlox, daylilies, Oriental poppies and Fall asters should be bought; the others you can raise from seed. The plants raised from seed should be started a year in advance and grown along until big enough to set out in their permanent places.

The first year any border made only of perennials alone is apt to appear skimpy. Fill in for the first two years with annuals. In fact, it is often necessary to use annuals to fill the empty spaces in even a well-established border. Thus the expense can be distributed over a number of years. By the third year many perennials have to be lifted and divided, so that after that period the question of where the plants are coming from ceases to be a problem.

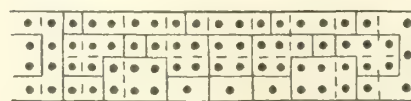
HEIGHTS AND COLORS. In selecting the plants for a perennial border and determining their location, you begin by listing them according to (1) flowering height, (2) type of foliage, (3) type and color of bloom and (4) season of bloom. Tall plants go at the back, medium-size down the middle, and low in front. Examples of these three heights are delphiniums, peonies and creeping phlox.

Having prepared this information, you then begin matching colors, contrasting foliage and seasons of bloom. Thus: at the back, say in June, are the rising tall delphiniums with flat foliage and blue flowers; before them is the medium-size daylily with fountain-like narrow foliage and lemon yellow flowers. In the foreground of the daylilies is a clump of iris with sword-like foliage and coppery flow-

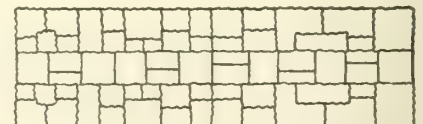
Five different types of border designs



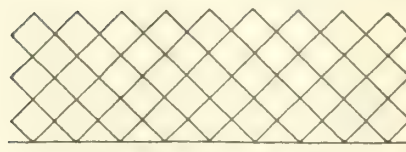
The easiest way to calculate curves for the front of a border is to lay down a garden hose and move it until the lines suit the lay of the land. Avoid scallops



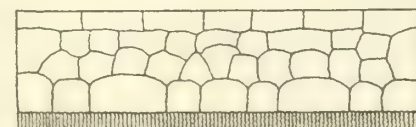
PLAN WITH PLANTS INDICATED



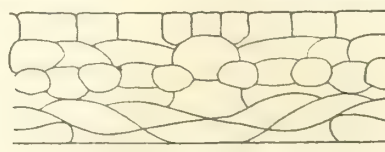
A BLOCK PLAN



SOME USE A CRISS CROSS



PLAN FOR BLENDING COLORS



HOW TO PLAN DRIFTS

Any of these five ways of making a section of border plan can be used. The ideal is to have the colors in blending drifts. Repeat this section to length of border

The five steps that precede actual planting

ers and before that, a rim of white sweet alyssum and mauve ageratum. This simple group also offers a contrast in the types of flowers—the spires of the delphiniums, the trumpets of the daylilies, the standards and falls of the iris, the lacy blooms of the sweet alyssum and the rounded mounds of the ageratum.

SPRING AND SUMMER. The early Spring border is apt to be all of one height except the front; when tulips are blooming, the foliage of other plants is just reaching its height so that it furnishes a green foil for the cups of the tulips. And in and through the tulips run pansies of contrasting or harmonious colors, or a froth of blue forget-me-nots, or the pinks and white of creeping phlox.

The late Spring and early Summer combinations are infinite. Peonies and iris and gas plant and daylilies and lupines in the middle range, with early Summer phlox showing before the rising foliage of hollyhocks and helenium in the rear. In the front either low annuals, such as the multi-colored *Phlox drummondii*, or petunias, or marigolds, or such small perennials as pinks, heuchera, violas, campanula and foam flower. By mid-Summer and early Autumn we depend on phlox and annuals for color. Then come the Fall-blooming perennials—chrysanthemums, Japanese anemones, physostegia, late lilies, Michaelmas daisies, gladioli and the gray foliage of artemisia with edgings of the lower annuals.

- Next you begin to name definite varieties. Thus:
- Anchusa italica, Dropmore, blue clouds, May and June with a light bloom in Fall.
 - Peony The Moor—gobby blobs of deep maroon, May and June. This is one of the darkest peonies.
 - Siberian iris Snow Crest, May and June flowers.
- Instantly you have made a color combination—a blue cloud of anchusa, a splash of maroon peonies and slightly below this or to either side, the white of the Siberian iris.

MAKING THE PLAN. After the lists of flower characteristics are made, then you start on a plan. Get cross-section paper and a box of crayons, putting down the various seasonal color combinations. At one time there was a fad for all-blue or all-white or all-yellow borders, but these have passed and the mixed border is now considered more satisfactory.

The mixed color groups that can be made are as varied and numberless as a table of combinations and permutations. Personal tastes have to decide which ones are desirable in the border and ingenuity can create a succession of groups that will give color harmony and contrast in different seasons.

Some simple principles of color discords and harmonies should be remembered: that yellow and white are peacemakers between colors that disagree; that pink and blue, red and blue, pink and white and orange and blue are companionate, whereas red and purple, orange and pink and pink and red are discordant.

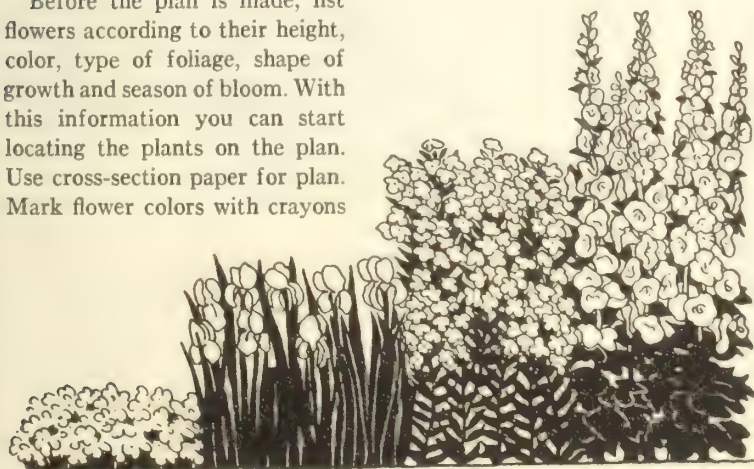
With the scaled paper in hand, marked with seasonal flower colorings, begin to calculate the number and groups of plants required. Make a pattern for a 10' or 15' strip of the border and repeat that along the entire length. Aim for bold effects. While the size and extent of individual groups depend on the available space, certain plants have a minimum number required to make a display. Three plants are the minimum of any group and, according to the size of the border, these can be increased, but they should not be so large that at certain seasons of the year whole sections are flowerless.

Plants that grow 1'—1½' tall should be set 1' apart; 1½'—2½', 1½' apart; 2½'—4', 2' apart; and 4'—6', 2½' apart.

A group of three phlox clumps will eventually occupy a little under a square yard. The taller and more vigorous types such as Michaelmas daisies, rudbeckias, heleniums, anchusas, delphiniums, meadow rue, bocconia and boltonia will each need at least two square feet per plant. Peonies at maturity require almost a yard. Pyrethrum, iris, anthemis and salvia in threes occupy a good square yard.

Cross-section of a border showing height of plants

Before the plan is made, list flowers according to their height, color, type of foliage, shape of growth and season of bloom. With this information you can start locating the plants on the plan. Use cross-section paper for plan. Mark flower colors with crayons



SUNFLOWERS
DELPHINIUMS
MICHAELMAS DAISIES
HOLLYHOCKS
CLIMBING ROSES
ANCHUSA
MADONNA LILIES
MEADOW RUE
MALLOWS
BOLTONIA
HELENIUM
DAHLIAS

FOX GLOVES
CAMPANULAS
SIBERIAN IRIS
VERONICA-SUBSESSILIS
JAPANESE ANEMONE
SUMMER PHLOX
PEONIES, HYACINTH
REGAL LILIES

DAYLILIES
TALL BEARDED IRIS
ORIENTAL IRIS
ZINNIAS
ACHILLEA
COLUMBINE

PINKS
SWEET WILLIAM
VIOLAS
AGERATUM

These lists suggest only a few of the four heights of flowers suitable for a border 12' wide. Besides the many others, individual plant groups are also chosen by named varieties that have distinctive colors. Make careful selection. Search catalogs for these

Trees and Shrubs

The flowering sorts with which to make economical gardens

ENGLISH garden owners, who have felt the pinch of overwhelming taxation and the rising cost of labor, are casting about to find ways in which they can make gardens that are inexpensive to maintain. They have hit on flowering tree and shrub gardens, a style that will doubtless appeal to Americans who also survey the rising cost of garden maintenance with alarm.

In flowering trees and shrubs we have beauty of form, of foliage and, through the successive seasons, beauty of blossom. And there is ample material available in each climatic zone of this country with which to make such gardens.

The general style is naturalistic. The trees and shrubs are set in groups around a stretch of lawn; and, if the site affords differences of levels, the garden will have added charm. Color combinations and flowering successions can be arranged much as we do in perennial borders. For Winter effects, evergreens are mingled with deciduous trees. Low shrubs are grouped with tall ones: low-growing cotoneasters and prostrate evergreens can serve as ground covers to the taller types. Banks of briar and rugosa roses and other rose species can mingle with Asiatic cherries and flowering crabapples and mockoranges. Clematis and other light vines can be trained to run through the foliage and, in the soil beneath, bulbs can find a satisfactory home.

In planning a tree and shrub garden, first choose those that do well in your climate and your soil. Then from each class select the best forms. Thus, if your soil is naturally acid in reaction, it will suit the broad-leaf evergreens—rhododendrons, azaleas and such—and from these, if your climate permits, you can specialize, not only in the newest hardy sorts of rhododendrons, but also some of the multi-colored Kurume azaleas. If its reaction is neutral, a great host of flowering shrubs are at your command.

Whereas herbaceous flowers—iris, peonies and such—reach maturity in a few years, trees and shrubs require more time. Consequently, where purse permits, fairly large specimens can be chosen, at least for the main feature, to produce immediate effects.

The soil should be trenched and enriched to at least 2'. This is going to be a permanent planting. Prepare the whole area to be planted; do not merely make holes in the grass.

Have a well-studied planting plan so that, once the trees and shrubs arrive, there need be no delay in setting them in their permanent places. Space must be left for growth and mature size.

For a season or two the planting may appear meagre. During this period interest can be given by under-plantings of flowers. Or else the soil can be kept cultivated. Trees may have to be guyed with wires for a time. Some may have to be shaped and, as they grow, old wood cut out. Spraying must be resorted to lest their enemies make inroads on them.

On these two pages we are showing types of flowering trees and on the next two types of shrubs. The architecture as well as the kind of flower is indicated, since the shape of the bush will decide its location and association with others.



MAGNOLIAS produce flowers from the earliest days of Spring, when *M. stellata* spatters white stars along its branches, until early July, when *M. glauca* lifts its cup-shaped white flowers. Between these two come *M. acuminata*, the cucumber-tree, the fragrant *conspicua obovata* with the silvery leaves, *virginiana*, *kobus* and *soulangeana* for the North and, south of Virginia, *campbelli*, *fraseri*, *grandiflora*, *macrophylla* and *tripectata*. Plant in moist rich soil, keep well watered and mulched



FLOWERING PEACH, *prunus persica*, is at once one of our best stone fruits and most gorgeous flowering smaller Spring trees, with large, double flowers in white, pink or rose red. Blushing Bride is white, Burbanks and Clara Meyer double pink, and Aurora soft pastel pink. To avoid damage from late frost, plant them where they have a northern exposure. They enjoy a well-drained loam soil. *P. davidiana*, a slender tree with white or pink blossoms, is the earliest to show its flowers



JAPANESE CHERRIES come in no fewer than twenty-three kinds, with flowers ranging from pure white to old rose. Any well-drained good soil with average moisture will suit them. A pendulous or weeping form is popular for lawn adornment. *Tomentosa*, illustrated here, will spread to 10' wide and bears white flowers and reddish fruit. Most cherries have Japanese names. We recommend Naden-sakura for late flowering, Paul Wohlert for early, Yoshino-Daybreak for abundant blossoms



HAWTHORNS are desirable for their flowers and fruits and for their dwarf forms. Almost any soil suits them and they thrive both in semi-shade and full sun. Washington thorn, *Crataegus cordata*, is the latest to flower. Cockspur thorn, *C. crus-galli*, grows with outspread branches. English hawthorn, *C. oxyacantha*, bears white or pink flowers and bright red fruit. Paul Scarlet thorn has double scarlet flowers. *C. lavallei* has the largest fruit of all. *C. punctata* is short, thick, horizontal



SPRING CHERRY, *Prunus subhirtella*, the Spring cherry of Japan, is the first to flower. A low, bushy tree, rarely exceeding 20' in height, its twiggy branches will spread out 30' in diameter. Consequently it should be given plenty of room. The silvery pink flowers completely hide the branches. Its weeping form, on the other hand, will grow to 70'. In Japan it is often found in temple grounds; but Western gardens have not yet accepted this pendulous type for common cultivation



HORSE CHESTNUTS, or buckeyes, have long been a favorite decorative tree both for their pyramidal form and the white, yellow or dark red panicles of flowers. They should be planted in the background, where their litter is not objectionable. The common species, *Aesculus hippocastanum*, with white flowers, grows to 60' high. *A. carnea* is the pink form. And there are dwarf kinds—bottlebrush buckeye, *A. parvifolia*, which can be kept quite low (6'—10' high) and is suitable for massing



DOGWOODS. One of America's greatest contributions to flowering trees is the dogwoods, and they are becoming more and more popular both for public and private planting. *Cornus florida* is the white form, *C. f. rubra* the pink, and the June-blooming oriental dogwood, *C. kousa*, white with rich Autumn coloring. Shade or half shade suits them. Silky dogwood, *C. amomum* has yellowish flowers, *C. stolonifera* dark red branches, and *racemosa* gray. *Cornus mas* is a favorite European shrub

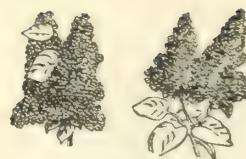


CHERRY PLUM, *Prunus cerasifera*, can be used both as a tree and as a hedge plant. Its more popular variety is *P. pissardi*, with the decorative purple leaves. This family named Prunus includes plums, cherries, bird cherries, cherry laurels, almonds, apricots and peaches. Thus the flowering almond, *P. triloba*, the Western sand cherry, *P. besseyi*, and the beach plum, *P. maritima*, all belong to this group. All are decorative after their kinds and when planted in proper places



CRABAPPLES. As a symbol for that great family of flowering crabapples which enrich gardens in Spring we choose *Malus bechteli*, Bechtel Crab, the fragrant variety with rose-bud flowers. Six others we would suggest: *M. baccata*, fragrant white; *M. arnoldiana*, an early semi-double pink; *M. theifera*, the tea crab with the thick flowering; *M. parkmani*, double pink; *M. toringoides*, white tinged rose; the low *M. sargentii*, with all-white flowers; and *M. floribunda*, the glorious early pink

Flowering shrubs to select for a garden of successive bloom in temperate climates



LILACS, or Syringas, as botanists call them, are among the glories of the garden, whether one chooses the many-hued French hybrids or the species. Careful selection will provide a long season of bloom. Plant in early Spring or late Fall, giving well-enriched soil. Cut off seed heads after flowering, to encourage growth. Feed with bone meal and keep watered.



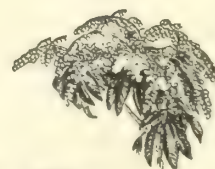
RHODODENDRONS require acid soil, either so by nature or made artificially with peat, pine needles and well-rotted oak leaves. A fair amount of moisture at the root helps growth. Partial shade and protection from wind are desirable. They should be grouped in varieties or with other broad-leaved evergreens requiring the same acid soil and shady location.



MOCKORANGES (*Philadelphus* to the botanically-minded) are old citizens of the garden commonwealth, although many new hybrids are available. The form varies from the robust vase-shape of *P. coronarius* to the rigid growth of *P. virginialis*. Flowers are large or small, single or double. Many have a sweet fragrance. Figure on a 6' to 10' spread upon maturity.



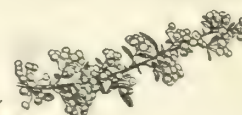
SPIREAS comprise a large family, some wild, some hybrids, that flower through the Spring. They make twiggy, fountain-shaped bushes, generally bearing small white flowers in sprays and with delicate foliage. Occasional thinning out of old wood cut to the base often improves them. American species good for naturalistic planting. Spireas are 3' to 8' high.



ANDROMEDA, or bog-rosemary, is one of the broad-leaved evergreens requiring acid soil and, because of its stature, can be used in front of rhododendron and azalea plantings. Partial shade is desirable. The foliage is effective throughout the year and the nodding white umbels of flowers come in mid-Spring. It is a fairly slow grower, reaches 1'-2' in height.



BROOM, so beloved of the Scots, can be raised here successfully. It is fairly hardy. In late Spring it bears large yellow, pea-like flowers. Its growth, though spiky, from 3' to 12', will spread from 6' to 15'. It carries bright green foliage all Summer and then green stems throughout the whole Winter. It wants a light sandy soil and prefers open sunshine.



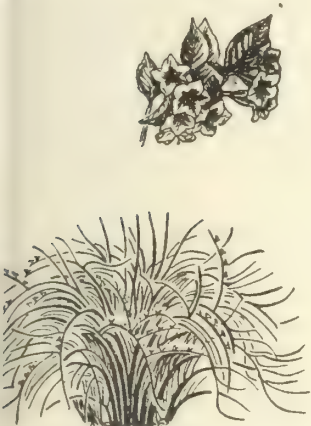
PYRACANTHA, or scarlet firethorn, bears an abundance of white flowers in late Spring, followed by showy red Autumnal fruits. It wants well-drained garden soil and protection from wind. Can be espaliered on walls and also used for thickets. Grows about 10' high. The variety *lalandi*, erect and vigorous, is generally grown today. Its fruit is extremely vivid in color.



FORSYTHIA. One of our showiest of Spring flowering shrubs, the forsythia comes in a number of forms. *F. ovata*, sulphur flowers, blooms quite early. It is very hardy. *F. suspensa* has tangled growth and rich yellow flowers. *F. intermedia* is arching. *F. viridissima* is less showy and less hardy. Resist the temptation to plant too much forsythia—it is an easy pitfall!



KALMIAS. *K. angustifolia* is sheep-laurel of our bogs and can be grown in damp garden soil. *K. latifolia* is the mountain laurel of rocky woods and damp places. *K. polifolia*, pale laurel, is the low, scraggling shrub of bogs and mountains. Carries rose-colored flowers in May and June. All three, where conditions are right, can be used in naturalistic groups in our gardens



WEIGELA, a native of the Orient, is remarkable for handsome flowering, although its foliage, being coarse, suggests it for a specimen or accent rather than a companionate shrub. In the *W. amabilis* group there are both pink and white forms and of the *floribunda* type the dwarf crimson Eva Rathke is commonly grown. Both of these resent crowding. Give sun



JAPANESE QUINCE, having passed through several names, now staggers under *Chaenomeles*. By another name it would be just as beautiful in the Spring. It comes in white, pink and red. Prune after flowering and watch for San José scale. No special soil requirements, except that it prefers sun. Can be increased by suckers. The bush grows 4'-6' high, transplants easily



KERRIA is the old-fashioned globe-flower with little orange powder-puff blossoms; it also has Winter attractions because the foliage remains bright yellow-green. The bush eventually grows to about 7' and will spread to 9'. There are single and double varieties and one with silver-green foliage. Best in partial shade. Dead twigs should be regularly cut out



SWEETSHRUB. In June, with the flowering of the mockoranges, deutzias, snowberries and crab-apples come the brown buds of sweetshrub, *Calycanthus floridus*. Because of its form, it is useful in shrub borders, growing to 5' or 6' high and spreading out to 8'. Though growing in either shade or sunlight it wants a fairly moist loam, rich and also well drained



AZALEAS. Like the other broad-leaved evergreens, these require acid soil and need mulching with peat or pine needles. Can be planted in masses or used to face down high rhododendrons. *A. roseum*, the rosy downy pinxterbloom, *A. vaseyi*, the early pale rose, *A. arborescens*, pinkish white, *A. nudiflora*, and *A. viscosa* or swamp azalea are all American varieties



DEUTZIAS are graceful Spring-blooming shrubs, in white or pink, single or double. *D. gracilis* is a dwarf. Of medium size are *D. lemoinei* and *crenata floreplena*, white-flowered and upright. The tall-growing kind is *D. scabra*. There are various named varieties. They want a light, well-drained soil and will tolerate a location either in full sun or in partial shade

Gardening under glass

Plant windows, lean-tos and greenhouses — how to equip them and what to grow for all-year gardening

IT is just as well to arrive at having a greenhouse by a series of convictions. The first conviction is when, frost having killed off or slowed down the garden outside, you are sure you can't enjoy Winter without some living plants about you indoors. And you fill a southern-facing window with potted treasures and fuss with them. The second conviction is when you feel that gardening should go on, somehow, all year long; that this interruption of Winter is not to be tolerated. This may lead to building a lean-to against the protected side of the house.

The third conviction comes when a lean-to no longer affords the room your ambitions or purse demand. Then you arrive at that third and blissful state when, whether large or small, the greenhouse with potting-shed and workroom attached provides relief for your Winter discontents and satisfies that continual urge to be puttering with your plants.

These three steps are shown on the page opposite. Lean-to and complete little greenhouse are familiar, but the plant window is a new aid to Winter gardening. Made to fit various sizes of windows, it is a little glassed bay that you can easily attach after having removed the sash.

ORDER UNDER GLASS. The uses to which even so small a sunny area as this plant window can be put are numerous. In addition to growing foliage plants and potted flowers (see the suggestions on two succeeding pages) a certain amount of Spring seed preparation can be crowded in. Even more is available in a lean-to with one long bench and benches at each end. Real elbow room for all sorts of plants, within reason, is offered by the greenhouse, because all the glassed space can be used for plants and the work goes on in the shed.

In any confined Winter gardening quarter, order is the first law. There must be a place for everything from strings to soils, from pots to catalogs. Complete equipment, even in small quantities, is highly desirable. The second rule is cleanliness. Complete sanitation must be maintained. The factors in this include ventilation, spraying, curing or removal of sickly plants, control of heat and sunlight. Inside a greenhouse life must be disciplined. Schedules for work should be followed rigidly if any degree of success is to be obtained.

WHAT TO GROW. The first temptation, when one has a greenhouse, is to grow everything. However, since space is restricted, you must soon arrive at selective growing. Choose the types of plants that interest you most, especially those that you are not apt to grow outdoors. One of the most interesting developments of the past few years is the acceptance of the orchid as a popular greenhouse plant. Whereas it was once considered a rich man's hobby, it is now considered a flower family for any man who has a bit of glass. Indeed, apart from a few routine flowers that one will want to grow for house decoration, it is just as well for a greenhouse owner to be a hobbyist from the first.

In addition to orchids, consider some of the special lines that may be followed. Some gardeners are fascinated by new and unusual carnations, or the rarer primulas, or difficult alpine plants. Or the taste may run to roses or tender lilies or the less rampant tropical ferns and vines. It may center on bulbous iris from the Near East or even vegetables. Then, again, the greenhouse may be used mainly as a propagating center, where seedlings and cuttings are advanced through their preliminary stages before being transplanted outdoors in the Spring.

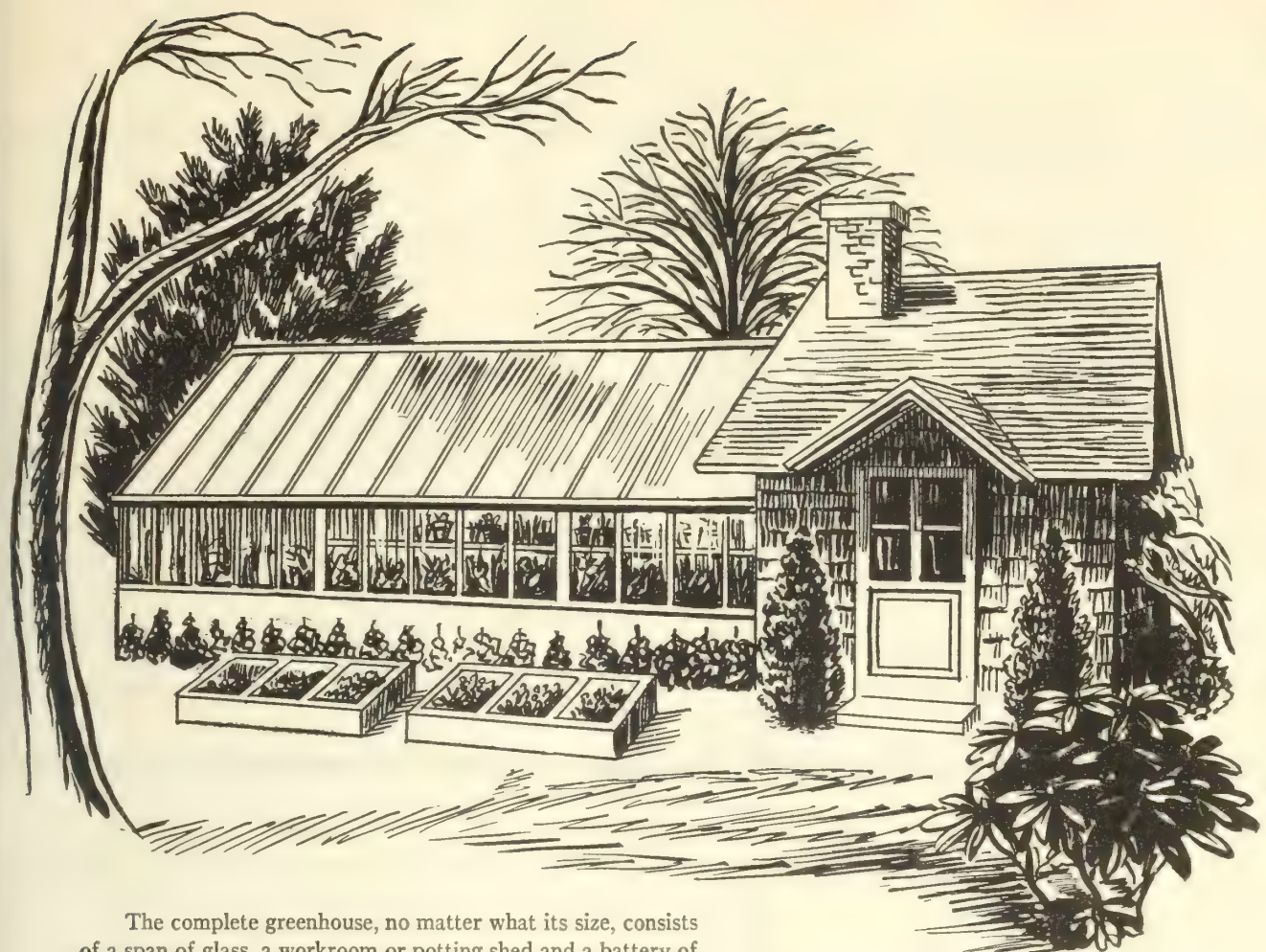
If you are going to allow yourself the necessary luxury of a greenhouse, its contents and work should also be a very personal expression of the family's interests. From children to grown-ups, each should have a share in it. Even in the smallest space there is some room for all.

Especially where the greenhouse is close to the residence or attached to it, you have a chance of making it an extra living room, a conservatory where work and play and entertainment can easily be housed. Doubtless, this is the most desirable arrangement for those who own a small place.

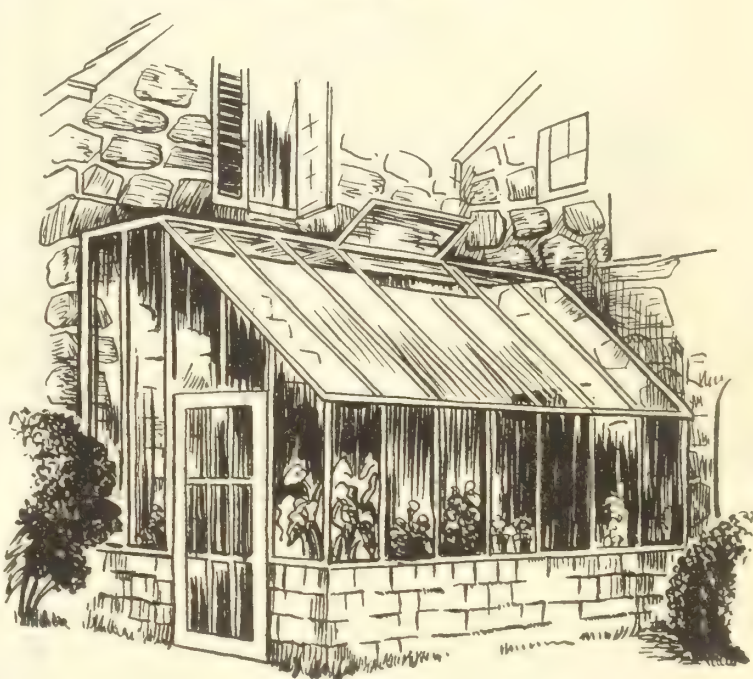
HEATING AND PLANTS. The cost of maintaining a greenhouse depends on its size and the kind of plants you wish to grow. Some need damp heat, in others a lower and dryer temperature is necessary. These will determine the fuel bills. There is also the item of labor: will you do the work yourself or continue a gardener over Winter? If it is attached to the house, it can be kept at the right temperature by a simple extension of the heating system used in the house.

These factors, which enter into the bills, can only be decided by personal tastes, purses, size and type of property. A greenhouse should not be undertaken without expert advice. True, one can run up a home-made lean-to at a minimum expense and have a lot of fun out of it, but an expert's advice will probably make it a better lean-to and provide more fun. The proper placing to get most sunlight and necessitate the least labor, the necessary equipment, the types of plants a greenhouse will grow—these are fundamental items on which experienced advice should be sought before embarking on Winter garden projects.

HOME-MADE OR BOUGHT? There is no use heating all outdoors, and for that reason even the smallest plant window or greenhouse should be heat-tight and have the heat evenly distributed. To maintain the proper atmosphere it is also necessary to have the right amount of controllable ventilation. Whatever goes in as equipment—benches and such—should give permanent service. Because many home-made glass houses lack or neglect these essential items, it is far wiser to buy a greenhouse than to build one without expert guidance. Today there are plant windows and greenhouses to fit every sort of purse. They have ceased being a luxury and become a necessity to a complete, year 'round gardening life.



The complete greenhouse, no matter what its size, consists of a span of glass, a workroom or potting shed and a battery of cold frames in which plants started indoors can be gradually hardened off. It should be located where the shadow of trees does not cut off sunlight and where it is not exposed to too much wind. It can either stand alone, with its own heating plant, or be attached to the house and thus serve as a conservatory or an additional living room in Winter and Summer



The lean-to, when built sufficiently wide, affords space for quite a number of plants and for the starting of seed flats in early Spring. It can be warmed from the house heating plant and sufficient ventilation should be available. Located off a living room, it can be converted into a conservatory for plants



Among the newest devices to reduce the Winter discontent of gardeners is the Window Garden. Made in two sizes, it fits over a window frame and is made larger than the frame itself and equipped with a glass top. It has a hinged ventilating sash. Glass sides may be replaced with screens in Summer. Lord & Burnham

Window plants — twelve kinds for Winter leaf or flowering

PHILODENDRONS



For a north window, nothing is more useful than a philodendron or two. The variety shown here is *P. verrucosum*. Its leaves will grow 8" long and 6" wide and are a shining green above and salmon-violet on the underneath side. Like the rest of the family, it hails from tropical America and, being a climber, needs some support. This in pot plants is usually supplied by a slab of cork. All the philodendrons need moisture

NEPHTHYTIS



Because of their variegated foliage the nephthytis are prized for hothouse and almost any windows of the home. The variety *Afzelli* stands neglect. It is a native of tropical Africa. Like other house plants it should stand in a tray filled with sand or peatmoss which is kept moist. Do not stand them on radiators. Give an occasional syringing to keep the leaves clean. In Summer this can be moved into the garden

JADE PLANT



Known to botanists and nurserymen as *Crassula portulaca*, the jade plant is still an easy Winter plant and, in warm climates, a good outdoor shrub, where it will grow to 10' high. The little succulent leaves are thick and shining and the flowers rosy red. May is the month to re-pot it. Through July and August it rests and needs very little water. At all times it needs fresh air. Cuttings of *Crassula* will root in damp sand

CHRISTMAS CACTUS



Thank Heavens we don't have to call it by its botanical name—*Zygocactus truncatus*! April is the month to re-pot it and it can rest in the garden until mid-September. By December it will bear its red flowers, at which time it can be given manure water once a week, but do not water more than every third day. It should be kept in the sun. It rarely needs re-potting and then into meagre soil without manure

DRACAENAS



In windows facing south, east and west dracaenas can be successfully grown. In October and November, they stop producing new growth and need less water but plenty of sunshine. Then in January they rouse again and want warm moist air and plenty of water at the root. In January scrape off top soil of pot and replace with fresh. Grow the more spectacular reddish and interesting purple varieties

SAINTPAULIA



African violets are among the loveliest of flowering house plants. In March they can be started from leaf cuttings thrust in damp sand. Give a fair amount of moisture applied to the roots. As the brilliant blue flowers fade, remove them at the base of the stalk; and brown leaves should be taken off, too. Their favorite soil contains sand and leaf mold and rich compost. A cool, shady window is best for them

PALMS



Several of the palms, in their miniature state, are used for house decoration, but the one that seems to defy neglect most successfully is the Weddell palm or *Syagrus weddellianus*. It reaches eventually to 6'-7' and has slender, graceful foliage. Since it thrives in partial shade, a north window will suffice for it. However, it wants moisture and good drainage. Rotted sod, old manure and sand make its soil mixture

IVY ARUM



You can call this *Pothos aureus*, since there's no pleasing all the botanists. A climber from the Solomon Islands, its green foliage is spotted yellow. Also it is a tropical climber and can be used in a hanging pot, together with the grape ivy and German ivy and emerald feather, as *Asparagus sprengeri* is called, and the other trailers that can soften the sides of a plant window, either in brackets or on clear glass shelves

CHINESE EVERGREEN



The Brooklyn Botanic Garden states that there are over 130 species and varieties that can be grown as house plants. Out of these 17 are guaranteed to take it and of these 17 one is the Chinese evergreen or *Aglaonema simplex*. It will grow in soil or water. It will persist even in a minimum of sunlight. Its cousin *A. costatum* is almost as tractable a plant and is recommended also for a north window where sun is scanty

CERIMAN



When you ask a florist for this plant he will call it *Monstera deliciosa*. It is really one of the philodendrons, those most accommodating of house plants, and is a straggly climber with big deeply-cut leaves. Here in the North we grow it in pots and it seems to have no especial soil requirements, although it does need water. In the warm climate of the South it can be grown out of doors and is often used in tubs on terraces

IVY GRAPE



Now for a trailer to hang in a basket—ivy grape or *Cissus rhombifolia*, which means that it has lozenge-shaped leaves. It should be grown in a pot, with a watertight saucer to prevent dripping, and can hang in a sunny window. If its trailers grow too long, snip them off—and they can be rooted in damp sand to produce other plants. In these pots you can also cultivate strawberry geranium and wandering Jew

INDIAN KALE



This is one of its common names. Another is linden malanga and it staggers through life as a *Xanthosoma*. The arrow-shaped leaves, a foot long, are bright green with white veins and mid-ribs, especially in the varieties *lindenii* and *magnificum*. It is successful in windows facing south, east and west. And so end these suggestions for house plants that grow under reasonable care and survive even in neglect

Making a good lawn

How the soil is conditioned and enriched—What seed to buy and when to sow it—Cutting and watering

ROME wasn't built in a day and neither is a good lawn. The steps by which it is reached—and each step takes time—are: (1) Drainage, (2) Soil Preparation, (3) Sowing, (4) Maintenance.

DRAIN AND PREPARE SOIL. Since there is no turf grass known that will exist where water stands on it for a long time, artificial drains must be laid down in low-lying places where water is apt to lie. Otherwise, deep soil preparation and grading will take care of drainage naturally. The roots of turf go down 4", but it is necessary to prepare the soil at least 6" to 8" deeper to provide both an easier natural drainage and to help maintain the condition of the top 4". Rough grading should then be attended to and all large stones removed.

Soils can be prepared by green manuring, i.e., planting a crop of rye, vetch or clover in Spring and then forking this under in the Fall before sowing seed. Humus and peat moss can also be used to supply water-holding sponges to the soil, and even better is to coat the existing surface with well-rotted manure and work this down 5"-6". To each 1000 square feet of lawn use 500 lbs. of manure or a bale of peat moss. Commercial humus goes on to the depth of 3". A top-dressing of 4-8-4 fertilizer may be added at the rate of 30 lbs. to 1000 square feet. Make these preparations at least a month before you plan to sow. If the work is done in early Spring, sow the area to domestic rye at the rate of 1 lb. to 1000 square feet to give a temporary coverage that can be mowed and the weeds removed as they spring up. In Autumn fork this in lightly and then hand-rake the area, breaking up all lumps.

SEED AND SOWING. Before sowing seed, scatter over the surface either hydrated agricultural lime or limestone—the former at the rate of 30 lbs. per 1000 square feet or of limestone 50 lbs. to the same area. Rake this in lightly and roll or, if on a small space, tamp with back of spade.

How much seed will you need? For northern gardens provide 7 to 8 lbs. for every 1000 square feet of lawn. What kind of seed? A good all-purpose mixture contains 80% of Kentucky blue grass, 10% of red top and 10% of Rhode Island bent. Do not skimp on the price of seed. Buy from a reputable dealer. If your soil is sandy, add 2 ounces of white clover to every 300 square feet, sowing it after the general mixture for even distribution. Kentucky blue grass, it is well to remember, will not thrive in great heat, shade or acid soil. For shady places special mixtures are made.

It is better to sow a lawn in the Fall—after September 15th—since the grass then does not have to compete with Summer weeds and rarely needs watering. Small areas can be seeded in Spring and weeds removed by hand and water given when necessary. The dates for Spring sowing are March 15th to May 1st.

In sowing seed, rake the area in squares 50' x 50'—because grass seed seems to "take" better on freshly raked soil—and sow criss-cross so that the soil is evenly covered. Sow early in the morning of a windless day. Then rake the seed in lightly and finally roll.

BENT LAWNS AND SHADE. The finest textured lawns are made of bent grass, which, when once established and well maintained, last many generations. These prefer a slightly acid soil and special preparation is made before planting—clay being conditioned by adding sand, humus and well-rotted manure worked into the top 6" and loose sandy soil by adding clay and the same organic material. The proper kind of bent must be used—Colonial, seaside velvet and such. The plants are either bought in the form of sods and torn apart to plant 3"-4" each way or a sod bed can be made from which to take the plants. Bents are heavy feeders and should be regularly fertilized and well watered, since all bents are extremely shallow rooters. It wants to be quite closely cut.

While there are special shady area mixtures, almost every suburban or country place has some spot where it is desirable to cover the ground but grass will not grow. Under horse chestnuts and some of the lindens lawn grass simply won't succeed. In this case use ground covers—ivy, pachysandra and such. It is also possible to make a camomile lawn—sowing the seed, and cutting and rolling as usual.

MAINTENANCE. A top dressing of sand, loam and screened humus should be raked into the grass in early Spring or, lacking this, a good lawn fertilizer broadcast at the rate of 1 lb. per 1000 square feet, to be watered in afterwards. The best time to feed lawns, however, is in the Fall, when grasses are recovering from their Summer dormancy. Thus they are strengthened for Winter and the food is well assimilated and ready for them to take up in Spring. A good turf food should analyze approximately 10-6-4.

New lawns are mowed when the grass is 3" high. After that adjust the blades on all lawns so that they cut the grass to no less than 1" high but during July and August to approximately 1½". Roll lawns in Spring, rolling once each way, but do not roll a lawn when wet. Water must be given in dry seasons, either by an installed underground system or by overhead sprinkling. Soak one area well before moving on to another so that the water really penetrates to the roots.

SOUTHERN LAWNS. In places where the heat is intense lawns are made of St. Augustine grass, Bermuda centipede or carpet grass—in sandy dry places St. Augustine or centipede, in moist sandy areas carpet and in heavy clay Bermuda. These are planted as stolons and kept wet.

PEONIES AT THEIR BEST

(CONTINUED FROM PAGE 5)

orm roots above the graft. In half-
the flowers last longer. It is also
able to place them where they
get too much direct morning sun-
est they suffer from frost damage.
e plants 4' apart and do not prune
to shape the plant.

selecting tree peonies choose from
European and Japanese types those
will afford a representative group
ors—white, light pink, clear pink,
red, scarlet, crimson and purple.
uggest Rein-Kahu, double, fra-
pure white; Banksi, double, flesh
Voyonohomare, semi-double,
rose; Reine Elizabeth, double,
a rose; Mme. Stuart Low, double,
salmon red; Gumpow, deep rosy

carmine, fringed petals; and Ruriban,
semi-double, dark red. Then, when the
purse expands still wider, you can add
some of the yellow *lutea* hybrids—rang-
ing from a pure yellow to a yellow and
red combination—Argosy, sulphur yellow;
L'Esperance, primrose yellow; and
Surprise, straw yellow, pale salmon
and rosy purple, with a final extrava-
gance for that most fragrant Souvenir
de Maxime Cornu, deep yellow shaded
orange salmon.

For a curiosity, try the early bloom-
ing fernleaf peony—*Tenuifolia flora
plena*, which bears its brilliant crimson
flowers above cosmos-like foliage, early
in the Spring. One can always point to
it with pride.

IRIS THROUGH SEVEN MONTHS

(CONTINUED FROM PAGE 3)

or Blue and the lovely Persia.
k Blues and Violets: Amigo,
hilde, Cyrus the Great, Creole
Blue Peter, Dymia, Mrs. J. L.
n, Tenaya, Valor, Winneshiek,
Bishop, Mata Hari and Mohrson.

uve and Mauve Blends: Ozone,
Moore and Violet Crown.

k Blends: Angelus, China Maid,
cco Rose, No-We-Ta and Sandia.

ht Pinks: Pink Satin, Ballet Girl
Miss California.

ep Pinks and Medium Red: Light-
Rosy Wings, At Dawning and
a Mohr.

ples: Directeur Pinelle, Legend,
Dominion, Indian Hills and Purple

nze-Purples: Depute Nomblot
shirvan.

ds and Coppers: Cheerio, Christa-
oycette, Junaluska, Indian Chief,
en Helmet, Maya, E. B. William-
Pinte, Radiant and The Red Doug-

low Plicatas: Orloff, Tiffany and
ried.

low Bicolors: Casque d'Or, City
ncoln and Cortez.

nds, Yellow and Others: Alice
ing, Copper Lustre, Far West,
Cayeux, Golden Light, Naranja,
a, Midwest Gem, Moonglo and
ner Tan.

ams: Golden Treasure, Sunmist,
t Alibi and Attye Eugenia.

llows: California Gold, Golden
Jasmania, Chosen, Sundust,
g Prom, Sahara and Dore.

livation. Tall-bearded iris is plant-
" to 1' apart in soil deeply dug
ed with bonemeal. In three or four
the plants must be lifted and
ed with a sharp knife using only
strong outside fans and shortening
the root. The leaves are also cut
July is the accepted time to do
although planting can go on up to
See that the long roots are well
the soil and that the rhizome shows

slightly above it. Water well, and the
new plants will soon settle into the soil.
Pumila and *tectorum*, being little, can
go in 6" apart.

Some iris fanciers, to circumvent root
borer, burn over their iris in early
Spring—heap leaves or straw over the
beds and let it burn until the old, dried
iris leaves are well consumed.

Iris that has matted roots is pried
apart with two digging forks. Here
again only the outside pieces are used.
This is the method for dividing Jap-
anese and Siberian iris. For these the
soil should have no lime but be plenti-
fully supplied with peat moss which
holds moisture. It is time to divide these
when the center of the clump is a mass
of leafless roots. They can be divided
in late August and September. After
blooming, clip off the dead flower stalks
of both bearded and beardless iris.

Those that have wandering roots—
cristata, *gracilipes* and such—are merely
lifted and snipped apart and the
divisions planted again in a semi-shaded
spot—under a shrub is a good place—
about 6" apart. These two want gravelly
humus, good drainage but no lime. They
should be lightly covered in Winter
lest frosts and thaws throw their little
roots out of the soil. *Tectorum* also is
a shallow rooter and should be given
the same protection. Another group is
the onocyclis, represented by the
mourning iris, which is tender in the
North.

Some beardless Iris. For fronts of
borders both the *pumilas* and some of
the little beardless iris can be used for
edging, including *I. verna*, which blooms
in mid-May and lifts its gold-striped,
lavender flower 4" high. This should
have acid soil made up of rotted oak
leaves or peat moss. *I. ensata*, another
early bloomer, with lavender flowers
and drought resistant roots, has long,
narrow leaves growing in a little tuft.
I. graminea hides its red and lavender
blooms in the low, drooping, glossy
foliage. It has no especial needs.

Other beardless types worth growing
are *I. douglasiana* and *I. longipetala*
from California *(Cont'd on page 41)

Now You can

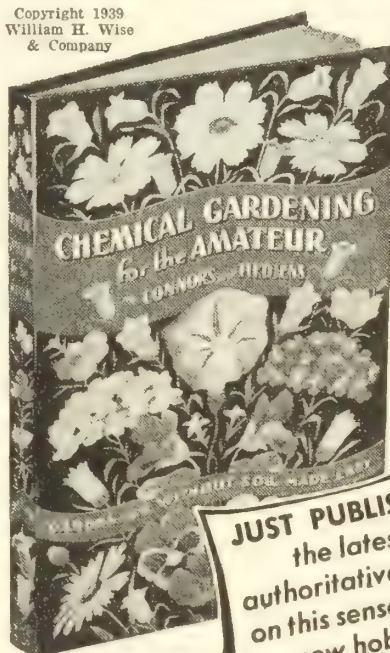
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"A YEAR IN MY GARDEN." Compiled by Professor Paul M. Dempsey. Cambridge, Mass.: *The Standard Diary Company*.

This book, a daily diary to be kept by an amateur gardener, is bound in convenient form for the pocket of a working jacket. It is arranged to carry garden notes and a brief record of the daily temperature and the weather throughout the year. The figures are big—you can't miss a day without its showing!

When little work in the garden is expected—that is, from January 1 to March 30 and from October 3 to December 31—half a page is thought sufficient; for the remainder of the season, a full page is allowed. There is even a special allowance of half a page for February 29, in case of leap-years! Besides the blank space for the owner's daily notes, each page comprises a paragraph of suggestions: on outdoor gardening, or on house plants and their insects; on feeding the birds; on various books and magazines to read when the weather is bad; on how to care for tools; on how to pronounce Latin plant names.

However, the author warns you at times not to think too hard if you are an amateur, but much harder if you lean toward serious gardening. A few blank pages are bound in near the close of the book especially for drawings and notes—to improve one's layout and cultivation. They seem destined rather for reminders to the well-informed, recalling nearly forgotten items, than spurs to the newly fledged amateur, who finds it rather a novel feat—with a lead pencil. As for the pages devoted to garden expenses, they were better omitted—they always are.

All of this is in the body of the book, so that it attracts early attention, but the first few pages should not go unheeded. Among them is an index list of nearly 300 installments of information on 34 topical subjects of prime value to the would-be gardener; also, 21 addresses of National Garden Associations, which one may wish to join if he wants to be a real one: a sound chapter of advice on soils and fertilizers—rightly called "fundamentals."

There is also an adequate chapter on lawns; with paragraphs on the handling of diseases and injurious insects; the compost pile; a survey of the dates in the garden at which a long assortment of flowers may be expected to bloom; packing for mail or express; and the addresses of the State Colleges in each State in the Union, with the assurance that they are always ready to answer queries from their own State. As this volume crammed with garden lore was put together by Professor Dempsey of the Massachusetts State College, the inquiring mind will wonder whether he left any questions at all for the other Colleges to answer—not on purpose, anyway.

A BOOK OF WILD FLOWERS. By Margaret McKenny and Edith F. Johnston. New York, N. Y.: *The Macmillan Company*.

This book is announced as having the definite design of awakening a fellow-

ship for wild flowers among children. It has also an appeal to adults who long ago tramped the wild countryside in search of these selfsame blossoms, and who will delight in renewing to this extent their former acquaintances. The flowers are displayed in their natural colors, in three groups of eleven varieties each—Flowers of Spring; Flowers of Late Spring; and Flowers of Late Summer and Autumn.

Mrs. Johnston's pictures, daintily done in water-color (and, by the way, much richer in effect under a strong electric light than by daylight), are immediately the chief attraction upon opening the book. On the opposite pages, Miss McKenny's brief descriptive and historical paragraphs are admirably adjusted to the impatience of the child mind; and enough of this lore will be caught in a rapid survey to cause a turning back of the pages for a second view, so that practically all of the notes will become a living part of the pictures. For adults, the notes will aid in recalling pleasurable memories, never quite forgotten, of excursions in woods and fields, whose special delights may not be found elsewhere. For these same adults, the last page of the book carries a list of the approved botanical names of the flowers herein pictured.

A feature too likely to be overlooked in a hasty examination of the book, and one that the children will not go back to for a long time, is the series of botanical drawings in black-and-white, which will not fail to interest the grown-ups who have expanded their interest in plant life with the passing years. These drawings are admirably done and, for some of us who dig deeply into the mysteries of the largest puzzle in creation, are of an even greater interest than the colored work.

The painstakingly careful exactness in expression exhibited in these drawings and the charming grace of pose, different for every flowering plant, will win for Mrs. Johnston the acclaim of many a horticultural student. The publishers also accord to Mrs. Johnston the distinction, and the admiration that must go with it, of the designs and their execution of the three title pages of the sections into which the book is divided, both as to originality and selection of material. These will receive a higher meed of appreciative praise from those who have ventured upon similar ideas behind a hesitant pencil.

It is to be hoped that every party of children who go wild-flower hunting this season will have this book to guide them and make them acquainted with what they are finding.

HERBS: HOW TO GROW THEM AND HOW TO USE THEM. By Helen Noyes Webster. Boston, Mass.: *Hale, Cushman & Flint*.

As a worthy member of *The Gardener's Library*, being published by the Massachusetts Horticultural Society, under the editorship of Edward I. Farrington, Mrs. Webster has practically rewritten her former book upon Herbs, first published in 1933. The great antiquity of the bed of herbs, dating from the time when its various constituents were virtually the (Cont'd on page 45)

WOHLERT'S
Flowering Trees

The Complete Assortment Wistaria vines in 25 varieties, also in tree form.

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2 Descriptive Books—20c each

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We offer for autumn planting:

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Hybrid Lilacs and Flowering Crab-apples for glorious spring flowers and Roses for summer beauty.

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"DOGZOFF" Ohio add 2c tax
BOHLENDER PLANT CHEMICALS, INC.
Tippencanoe City, Ohio

MAKING A ROSE GARDEN

(CONTINUED FROM PAGE 27)

M. Finch, rosy-pink; Permanent
ve, cerise-pink; Rochester, orange-
w; Smiles, brilliant salmon-pink;
wbank, blush white; White Aachen,
e.

CLIMBERS. American Pillar, single,
; with white center; Blaze, bright
Coralie, salmon pink; Dr. Huey,
oon red; Dr. W. Van Fleet, flesh;
in Dale, yellow to white; Hiawatha,
ll-flowered, crimson with white eye;
tte, large flowered, coppery-yellow;
Rève, golden yellow; Mary Wallace,
e-flowered, clear pink; Mme. Gre-
e Staechelin (Spanish Beauty),
e-flowered, soft pale pink; New
vn, flesh; Primrose, yellow; Purity,
e-flowered white; Reveil Dijonnais,
len yellow and crimson.

HRUB ROSES. Agnes, yellow; Crest-
Moss, deep pink; Dr. Eckener, orange
copper rose; F. J. Grootendorst,
; Hansa, wine red; Harrison's yel-
low, early; Pink Grootendorst,
k; *Rosa hugonis*, yellow, early; *Rosa*
rifolia, pink, red foliage; *Rosa*
osa, pink or white; *Rosa setigera*,
k; Vanguard, magnificent foliage,
nge salmon flowered.

FRAMING ROSES. Mix Grd. 1122

pink; Mermaid, large white with gold
center; *Rosa rugosa repensalba*, glossy
leaves, large white flowers; *Rosa wichu-
raiana*, clusters of small white flowers.

ROCK GARDEN ROSES. *Rosa rouletti*,
rose pink; Tom Thumb, tiny plants,
crimson flowers.

WINTER. Of the way to trim rose
bushes in Spring (which is the same
as when first planted), of the dusting
and spraying against pests, of how
climbers are cut back after handling, in
short, the routine of rose garden main-
tenance, we discussed in the January
1939 House & Garden. A word now on
Winter protection (also see the January
number) and Winter loss.

Properly protected, hybrid teas should
resist the rigors of Winter—the warm
days and the cold as well—but there is
bound to be some thinning of the ranks.
This will continue until sturdier blood
is more prevalent. But then, the same
loss happens among perennials and con-
sequently should not be lamented.

Rosarians themselves manage to sur-
vive Winter on memories of past glori-
ous bloom and on the expectation of
even more lovely flowering when June
rolls 'round again.

IRIS THROUGH SEVEN MONTHS

(CONTINUED FROM PAGE 39)

1 the deep violet and white *I. mis-
riensis* and the Siberians, *orientalis*
d Japanese. While the Japanese want
mpness at their roots and sun on their
ids, the Siberians will grow in rich,
mpish soil where there are only a few
urs of direct sunlight.

The names of Japanese iris are so
xed that the beginner should select
em from the grower's field when in
om or trust to catalog descriptions.
ae Siberians have enjoyed successful
bridizing. We would suggest starting
ith the white Snowcrest, Perry's Blue,
e red-violet Red Emperor and Mme.
audichau.

The *spurias* are another tall-beardless
nd easily grown when given moist
il, a sunny spot and the crowns plant-
l 3" below the surface. Aurea is a rich
lden yellow, Monnier a light yellow
id Lord Wolseley a fine blue and
chroleuca, white with an orange center.

Iris from Bulbs. English, Spanish
nd Dutch iris (*xiphium*) grow from

bulbs, the Dutch especially coming in a
long list of colorful hybrids. They are
planted 4" apart in late Fall, in light,
well-drained soil and should be well
covered after frost. English and Span-
ish need a moist, heavy soil and after
their foliage yellows should be lifted,
dried and stored in sand until planted
again in September. Another bulbous
type is the Juno, represented by the
wild *bucharica* iris. They all are valu-
able as cut flowers.

New Strains. Two new iris strains
will interest beginners—table iris and
the Fall-blooming sorts. The former is
quite small and suitable for table bou-
quets. The latter, while still in the ex-
perimental state, blooms both Spring
and Fall. They want a rich, non-acid
soil, full sun and protection from winds
and should be watered and cultivated
frequently during the Summer. Al-
though they come in assorted colors un-
der names, the freest blooming and the
most reliable repeater is—you've guessed
it!—Eleanor Roosevelt.

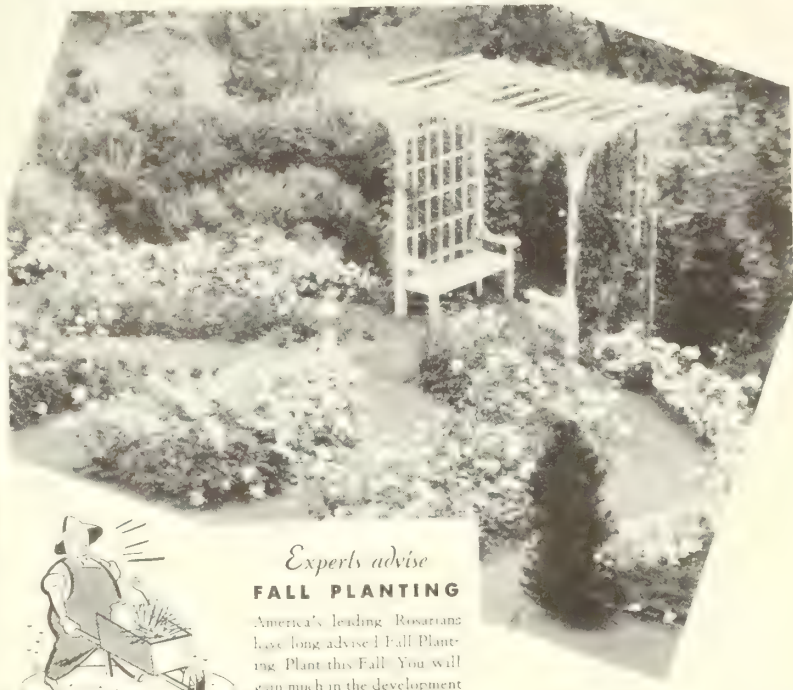
CORRECTION

For Mr. Schreiber: In our May issue
rock garden, attributed to John
cheepers, should have been credited
o Mr. Zenon Schreiber, who wrote the
xcellent article on rock gardens which
aced it. For many years Mr. Schreiber
as been exhibiting prize winning rock
ardens in the International Flower
how at New York and has designed
nd constructed the Kingdom Ward
rtribute Garden in Gardens on Parade
t the World's Fair.

ARTISTS IN THIS SECTION

Four artists have done the sketches
for this Second Section on Gardening:
Lawrence Blair, the iris, peonies and
smaller bulbs; Natalie H. Davis, the
daffodils, tulips, brookside plants, flow-
ering shrubs and trees and green-
houses; Tabea Hofmann, the lilies and
plants for windows and conservatories;
and Robert Harrer, the pages on rose
gardens and perennial borders.

Enjoy THE THRILL OF GROWING THE NEW ROSES!



Experts advise
FALL PLANTING
America's leading Rosarians
have long advised Fall Plant-
ing. Plant this Fall! You will
gain much in the development
of your own rose garden.

Select Roses during blooming season PLANT THIS FALL!

There is no better time to select Roses for next year's garden than during the
blooming season. No home need be without the New Rose Creations, with their
exquisite shading and blending of colors, for modern Roses are easy to grow and
are certain to delight all who see them. These New Roses are wrought by the
hybridizers' genius out of the richness of nature's choicest materials.

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ALICE HARDING (Pat. '30) A great new
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COUNTLESS VANDAL (Pat. '30) Most loved
of all new roses.
DICKSON'S RED (Pat. pend.) Exhibition
scarlet.
ECLIPSE (Pat. '17) A yellow rose with
streamlined bud.
ETERNAL YOUTH (Pat. '31) A new
mauve pink rose.
JUNE MORN (Pat. pend.) A beautiful two-
tone cluster.

McGREDY'S SUNSET (Pat. pend.) As glo-
rious as an Irish sunset.
MME. JEAN GAUJARD (Pat. pend.) A two-
tone rose of distinction.
REX ANDERSON (Pat. pend.) Exhibition
white.
ROME GLORY (Pat. '30) A great new red
rose.
SATURNIA (Pat. pend.) Brilliant two-tone rose.
SIGNORA (Pat. '20) Improved Hoover; a
rose of remarkable coloring.
WORLD'S FAIR (Pat. pend.) Striking red
blooms in large clusters.

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PERENNIAL FLOWER SEEDS

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1 pkt. each of 17 varieties
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Plant them now—next year you will have strawberries from June to October.

Prices—Pot grown Plants

36 plants 6 each of 6 vars. . \$2.50
72 plants 12 each of 6 vars. . 4.75
150 plants 25 each of 6 vars. . 9.00
300 plants 50 each of 6 vars. . 17.50

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Sow beans, beets, carrots, lettuce, etc. to give you fresh vegetables during the late summer and early fall.

Write for list of the best varieties.

FREE. Write for Complete Catalog of Summer Supplies.



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Our Bulb Catalog will be most complete in its listing of Dutch and domestic bulbs—send us your address now so that a copy may be mailed to you in September.

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New England States.)

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CHESTNUT HILL, PHILA.

Questions & Answers

Tool Shed for a Well-Organized Gardener

Q. I want to improve the rather haphazard appearance of my garden tool shed. The long tools now hang on pegs attached to wide strips of wood on the short wall. The small tools, pots, slats and fertilizers are scattered everywhere. With a new sink as a base, how shall I coordinate both storage and working space? Will need plenty of shelves.



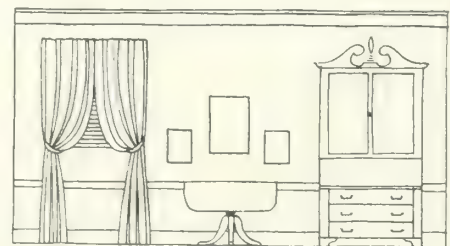
A. Center the sink on the long wall and over this arrange to have pegged cross-members on which to hang small tools such as trowels, shears, weeders, within easy reach. Beneath the sink have shallow bins installed for loam and peat moss and, to the right below, build wide shelves for bulky sprayers, pots, etc. Cabinet shelves on either side of the tool section will hold chemical jars and insecticides. Try to fit in a small desk at the far corner left.

Growing an Avocado Pear Tree from Seed

Q. I have tried several times to grow an avocado pear tree from seed as I have been told it would make an interesting house plant. When I put the pit in a glass of water it eventually started to decay. Can you give me any more definite instructions? When should it be potted?



A. If you don't have a regular bulb glass, stick three toothpicks radially in the broad base of the seed to support it above the glass. Only the bottom of the seed should touch the surface of the water. In a few weeks it will sprout, first pushing out a long white root and then proffering glossy leaves on a slender stem. Later on, add soil gradually to the water and eventually transfer it to a pot.

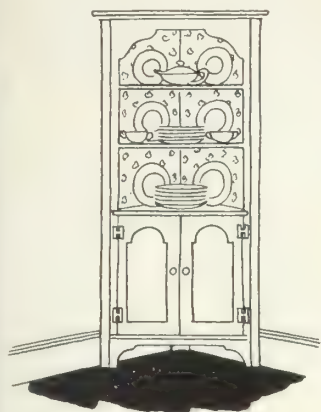


Creating Illusion of Perfect Balance

Q. I am trying to make an interesting furniture arrangement along one wall of my 18th Century English living room. Unfortunately, the only window in the room is a long narrow one placed in the northeast corner. A sofa and chair seem out of balance. Is there any way I can create a balanced arrangement?

A. You can solve your problem by *optical* rather than *symmetrical* balance. Place a secretary, which will be about the height of the window, in the far corner and center a Duncan Phyfe table between this and the window. Hang a mirror and two daguerreotypes or small flower prints over the table.

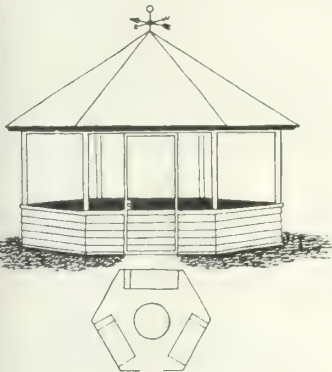
Interior Decoration of a Corner Cupboard



Q. I am having an old maple corner cupboard refinished for use in the dining room. It will house my collection of old china and glass. In my opinion the natural maple finish does not set off these pieces to the best advantage. Would it be permissible to paint the background a dark maroon or black or should it be kept as it is? The room walls are cream and the carpet burgundy in color.

A. We can appreciate the fact that you want to have a good background for your old china; however, we would hesitate to paint it a dark color. Later on you may wish to change this color and although the paint can be removed, it would be more than a painstaking job. Perhaps your best solution would be to cover the interior with a tiny floral patterned Colonial wallpaper. This will make a charming background if the design of the china is not too striking in itself; however, a painted background would be correct according to period.

Outdoor Sleeping Quarters for Boys



Q. I am building a sectional hexagonal garden house on our Summer place which is to be used for my son's sleeping quarters. The walls are 7' long to allow for three portable bunks which are to be attached on hinges. Sufficient room is left in the center for a bridge table. Should the side be screened in entirely and do you recommend the use of a heavy awning roof?

A. Thirty inches of siding around the base of the house will furnish a permanent wall to which the bunks and screens may be attached, and will afford protection against bad weather. Although particular care would have to be taken in fitting awning material to the peaked roof, it would make a very effective roofing. You would also find lead-coated copper a very durable choice for the roof of this garden house.



Dazzling White Roofs of Bermuda

Q. I have been very much impressed by a Bermuda house which appeared recently in your magazine. I am about to build a small country home here in Havana and would like to know of what material these sparkling white roofs are constructed.

A. The Bermuda houses are built of native white coral sandstone. Since the slate blocks are porous, the roof is coated with cement wash followed by layers of lime wash. As Bermudians rely almost entirely on their roofs as water catches, the houses are planned with large roof space as seen in both the drawing of the charming little house above and the plan to the right.

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You can acquire at once, this Garden Room, in the same way so many do their cars and boats. Do it in divided allotments made easily out of your regular income, made in say \$75-a-month payments. The financing terms will be

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Also see the new Soilless Plant Culture Demonstration in our Greenhouse in Gardens on Parade at New York's World Fair.



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AUTUMNALE—Elegant large Crocus-like lavender flowers. 40c each, 3 for \$1.10, 12 for \$4.00.

BORNUELLERI—An early fall-flowering species of exceptional beauty with glorious long-tubed cup-shaped flowers of a lovely rosy lilac color. 50c each, 3 for \$1.35, 12 for \$5.00.

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SATIVUS—(Saffron) Large blooms of purple-lilac, featured with white. 12 for 50c; 100 for \$3.50.

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Plant MADONNA LILIES (Lilium Candidum) NOW

Pure white flowers on stately stems 3 to 4 feet tall. Blooms during May and June.

Extra Large Bulbs.....	9" Cir., 30c each, 3 for \$.85, 12 for \$3.00
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*... saves work
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You can also use PIC Peat Moss as a summer mulch to keep down weeds—to save watering and cultivating labor. And when freezing weather comes, use it also as a winter mulch to protect your valuable perennials from "winter-kill."

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FROM A GARDENER'S NOTEBOOK

STRAWBERRY PATCH. Where space is available, make a strawberry patch, because the genuine strawberry flavor comes only when the berries have been ripened on the plant and brought fresh into the table. For earlier and better-flavored varieties a sandy loam is desirable, although they will grow on heavy clay or even mud. Dig the ground well and set out plants in July and August. Use either runners from an old bed or pot-grown plants bought from a dealer. You can clip off some of the hairy roots if they are too long, but be sure to get the roots well firmed into the soil. During the Summer they should not lack for water. When frost has shriveled the foliage, cover the bed with salt hay or straw held in place by boughs.

Two good everbearing types are Mastaton and Green Mountain. In the usual types, start with some early-bearers—Blakemore, Dorsett and Early Jersey Giant. For mid-season fruiting add Catskill, Fairfax, Marshall, New York or William Belt. To continue the season use late types—Lupton, Chesapeake or Big Late.

The home strawberry bed should be remade every second year and given a new location if possible.

SOWING PERENNIALS AND BIENNIALS. From July on, while the frames are not working, sow perennial and biennial seed. Keep them separate, of course. Label distinctly. Make an index card of each plant's requirements so that you can proceed intelligently. The soil for such seeds can be $\frac{1}{3}$ loam, $\frac{1}{3}$ sand and $\frac{1}{3}$ ground peat such as Sorbex. Sterilize it with Semesan, Ansul dust or some other soil disinfectant to kill spores of damping-off. After sowing seed, water the flats or beds gently and cover with a newspaper or slats until germination is well forward. After this, transplanting begins and the small plants are shaded again until they have gotten well rooted.

Most seed of alpine plants should wait until late Fall for being sown. These seem to germinate better when they have been frozen over Winter.

Biennials—pansies, hollyhocks, Canterbury bells and such—can either be Wintered over in frames or put in their permanent places as soon as they have grown large enough.

Whatever seed you sow, keep it grow-

ing along. Don't let seedlings lack for water. Success depends on maintaining growth unchecked.

TREES IN THE FALL. If during the height of Summer leaves on your trees lack brilliant green in their foliage and some of the leaves yellow, you can be fairly sure that those trees need feeding. Lawn trees especially suffer from lack of food because in cutting grass we remove some of the natural food that would be restored to the soil. Either undertake to feed the trees yourself, using a crowbar and making deep holes every foot around the perimeter of the foliage and thence by concentric rings of holes within this circle, or else hand the job over to a competent tree man.

Autumn, too, is the time to take precautions against Winter winds. The average amateur, lacking the trained eye, may not recognize weaknesses in the structure of a tree, may not realize that simple and inexpensive bracing expertly done will save the tragedy of broken branches and the destruction of the symmetry and health of a tree. It takes a long time to grow a noble tree and such a short time to keep it noble.

THE COMPOST HEAP. You may know a gardener by his compost heap. Even the smallest place should have some hide-away corner where soil and grass clippings and leaves and weeds are rotted down together. It is the usual custom, where space permits, to keep two compost heaps going. With this Autumn's leaves and garden clearings, for instance, you start the new pile, layering in the leaves and soil with a dusting of lime until the pile is about 4' high. With each load it should be tramped and watered down. Leave a hollow in the top to catch rain water, for decomposition can only go forward when these compost elements are damp.

Meantime, there's last year's heap. Already it should have been turned over twice so that all the elements in it are mixed. This can be screened and the rich compost worked into the soil. The roughage left over should go into the new pile, since it is charged with bacteria that will assist the decomposition of the new material.

And so we carry on this work of enriching the soil, never stopping, never hesitating to give back to the good earth in full measure that which the plants have taken from it.

READ THIS:

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One of the most valuable recent discoveries of science has been hormones. It is possible to apply the benefits of this to grass—by dusting your seed with Rootone. (Instructions in every package.)

Its use results in faster germination or sprouting, stronger root growth, better drought resistance and a heavier turf. (The heavier growth crowds out weeds and crab-grass.)

ROOTONE
 PATENTS PENDING

The Hormone Powder is easy to apply—1 ounce to 10 pounds of grass seed

Use it yourself or ask your dealer for Rootone-treated seed.
 2 oz. jar \$1.00, 1 lb. can \$5.00. *Bottles on request.*

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Untreated Treated
 Normally an 8" increase in roots

Cultivated BLUEBERRIES

LOVELY ORNAMENTAL SHRUB BEARING LARGE, LUSCIOUS FRUIT

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Transportation Prepaid

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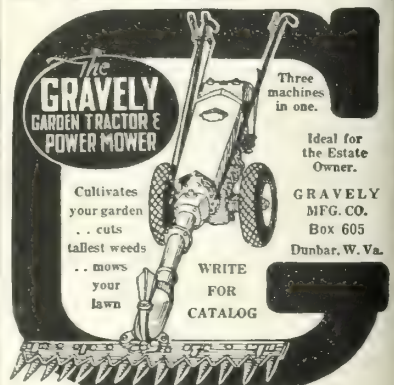
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BOOKS ON GARDENING

(CONTINUED FROM PAGE 40)

remedies depended on for the cures of
many diseases, has had the effect of
carrying along with the specific study
of these plants a mass of old-time "wis-
dom" so intertwined with any definite
portrayal of the herbs themselves as to
make present-day acquaintance with
them a very intricate and complicated
matter.

Such a familiarity as exists between
the gardener and his usual wards is al-
together lacking. The atmosphere of the
medicine patch clings to many of the
herbs, setting them apart as aborigines,
even their official title, "simples", be-
longing to historic times.

The group commonly known as "pot
herbs", used for flavoring edibles, are
properly a part of the vegetable gar-
den. Another grouping is made of those
with fragrant leaves and flowers, now
yielding essential oils for perfumes, and
known to the herb gardeners as "sweet
herbs".

With a wide range of ancient lore,
Mrs. Webster takes her readers along
from the beginning of the 8th Century,
helped out with copies of old pictures,
among which even the bee keeper has
a place, because his honey comes, in
some degree, from the flowering herbs.
Nor does she omit a plenitude of pure-
ly poetic concepts, made vocal through
expressed sentiment.

Several hundred interesting quota-
tions from old writings are woven into
the texture of the book and attest the
tireless searchings of the author for

every conceivable sort of material that
may serve as enlightenment upon her
chosen subject.

A list of the herbs grown for various
uses in England from the 6th to the
15th Centuries covers several pages, and
is accompanied by pictures and a page
of designs for layouts of herb gardens
employed in that period.

For a later period, the makeup of
the Colonial gardens is intimately dis-
cussed and some exquisite engravings of
large herb gardens where the production
is for commercial sales, and some ex-
tensive private gardens of a later date,
add copiously to the reader's source of
enjoyment.

The "wild garden" also has a chap-
ter, with suggestions as to suitable
herbs which may be included, and some
views as to herb plantings that are ex-
tremely useful when landscaping the
formal garden.

An extensive check-list of herbs avail-
able for modern gardens is crammed
with paragraphs of explanation and in-
formation, so that among the host of
botanical names, for those who "do not
know the language", there will be no
mistake as to selection of the most satis-
factory sorts for the beginner in this
extension of gardening.

The book closes with a list of the
books upon herbs in the library of the
Massachusetts Horticultural Society—a
dependable guide for reading also in
other libraries, where many of these
books may now be found.



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(Continued on page 48)

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(CONTINUED FROM PAGE 47)

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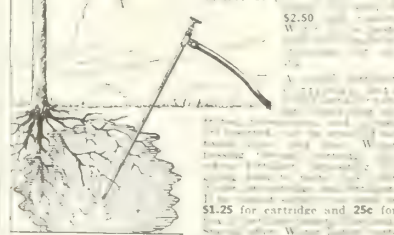
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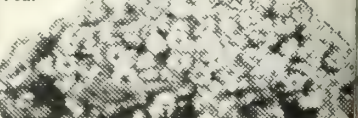
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House & Garden

8 MONTHS 1969

DOUBLE NUMBER
Complete Midsummer Issue

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We stepped back into Youth

WHEN WE SHOOK THE 4 BIG JOBS!



YOU say we're acting pretty frisky for a couple of folks going on fifty? You *bet* we are! And we're having the time of our lives.

Six months ago I came home to find Mary in tears.

"Ed," she says, "this house is making an old woman of me. It takes nearly all day to get meals—there's never any hot water—the furnace needs more care than a baby. And that old refrigerator! It'll be the death of me!"

Well, that was a jolt—but after I took stock I had to agree Mary was right. Those "4 big jobs" were hanging round her neck like a mill-stone. The furnace and hot water were getting me down, too.

So I got the story of modern gas service. And did it *open my eyes!* The way Gas has licked the 4 big jobs is nothing short of a miracle! Millions of smart folks are getting wise—they let Gas do the 4 big jobs, automatically and inexpensively.

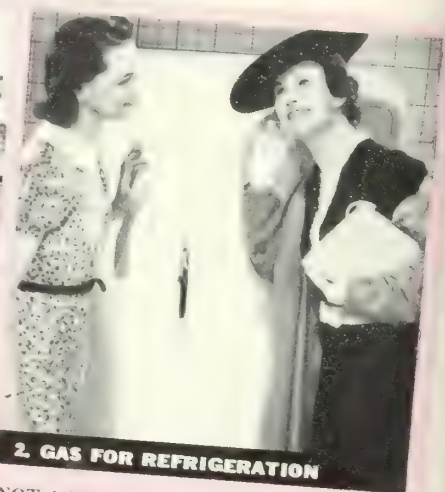
I closed the deal then and there. Was it worth it? Well, if you could see the sparkle in Mary's eyes—see us going places and doing things—you'd *know* it was!

See how inexpensively Gas can do the 4 Big Jobs in your home. Ask your Gas Company or Dealer.



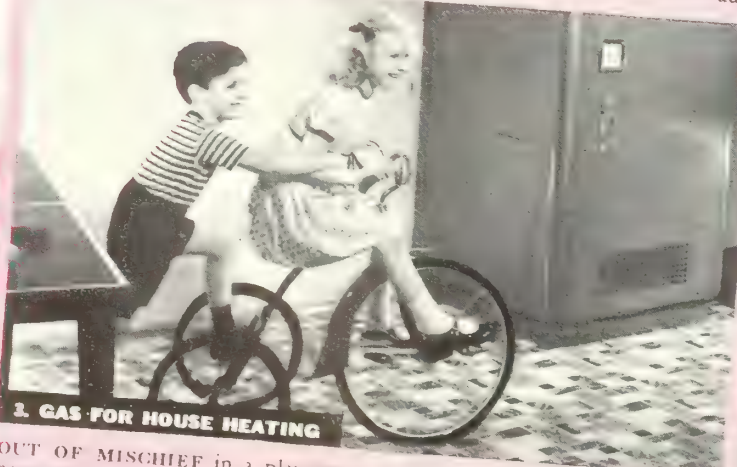
1. GAS FOR COOKING

HEAT STAYS IN the oven of a modern Gas Range because it's completely insulated. So your kitchen stays cool and you save on Gas. You always cooked *faster* with Gas—now the new Ranges save even *more* time—give finer results than ever—are *really* automatic!



2. GAS FOR REFRIGERATION

NOT A PEEP! No moving parts in a *silent* Gas Refrigerator to give noise and trouble. It has a longer life, too. Here is modern automatic refrigeration at low upkeep.



3. GAS FOR HOUSE HEATING

OUT OF MISCHIEF in a playroom of their own. This snug, spotless basement was just a cellar before an Automatic Gas Furnace transformed it. The Gas heating unit is handsome... compact. Clean... silent. Needs no looking after. Settles the fuel storage problem. Is installed easily.



4. GAS FOR WATER HEATING

DON'T GET "IN A LATHER" because the hot water's given out! Have plenty with an Automatic Gas Water Heater. Many improved models.

Look for the Seal of the Institute Laboratories of the American Gas Association when you buy gas equipment. Appliances bearing this seal conform with national requirements for safety, durability, efficiency.

LET **GAS** DO THE 4 BIG JOBS

COOKING
WATER HEATING
REFRIGERATION
HOUSE HEATING

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HOUSE & GARDEN'S PORTFOLIO

of Flower Prints

25 Superb Full Color Reproductions

in a Handsome Portfolio Case

FOR art lovers, or garden enthusiasts, here is a treasury out of the past—25 entrancing color engravings representing the finest creations of the Golden Age of Floral Illustration.

These are the flower prints selected by the Editors of House & Garden for serial appearance in the magazine. Here they aroused so much admiration, and so many requests for duplicate prints, that a special portfolio edition was authorized.

As each color engraving is printed separately, the collection is a valuable source of decoration for the home. Individual prints can be selected for framing. At the same time, it is an authentic reference volume for the library of the print lover—its interest being pointed up by Richardson Wright's Introductory Essay, "Flower Prints and Their Makers".

At any time of the year, this charming Portfolio of floral engravings suggests a perfect answer to the gift question. If you wish, we will be glad to ship your gift direct to your friend and mail a gift card in your name.

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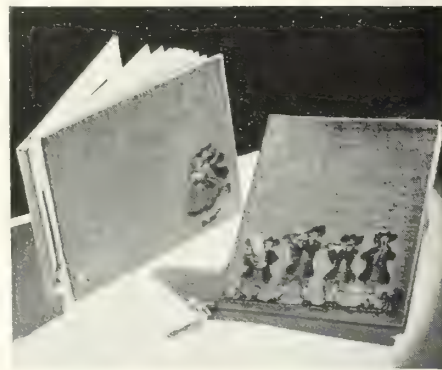
SHOPPING



TWO TOLE trays in cream, black, white, maroon or sea green with colorful fruit designs make startling wall decorations for your dining room. Hang them vertically on the wall and use a third tray for a breadbasket or fruit dish, if you like. They're \$2.95 each from James McCutcheon, 49th and 5th Avenue, New York City, N. Y.



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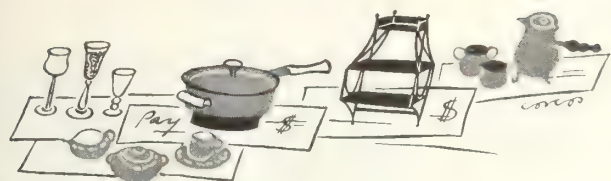
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AROUND



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AN INDIVIDUAL coffee service to fête the single house guest or to use yourself when you want to breakfast alone. The three pieces are simply designed and heavily plated with silver. Coffee pot, holding a breakfast cup, and the sugar and creamer are priced at \$20. Order the set from Hall Galleries, Albert Steiger Company, Springfield, Mass.

HERE is the proof that the flavor of salads and sauces need not be as "sour as vinegar". Try a small amount of elder, raspberry, shallot, garlic or blackcurrant imported vinegar in your fish and meat sauces to give them a particularly gratifying taste. Each pint bottle is imported from England, and costs but 65c. Rahmeyer, 1022 Third Avenue, N. Y. C.

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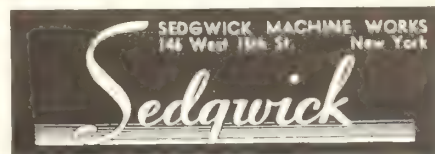
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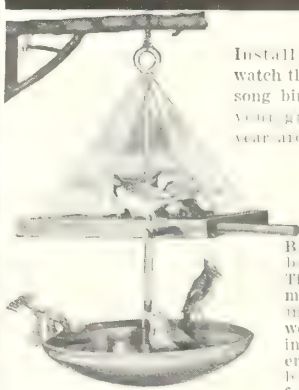
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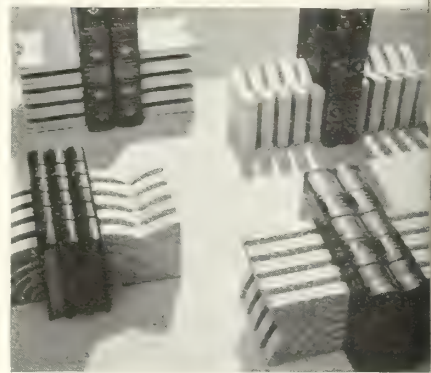
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Long, lingering drinks for August. Mint julep, Rhine wine and seltzer, Vermouth cassis, wine punch or highballs can fill these 20-ounce crystal glasses for the greater part of a Summer evening. Sturdy, heavy-cut bases make them the all-purpose tall drink glasses that you will covet. Six for \$7.95 at Hammacher Schlemmer, 145 E. 57th, N.Y.C.



JOIN the floral parade with doilies and napkins in delicate pastel shades on linen . . . at a price you've never dreamed of . . . \$8 for 4 doilies (12" x 18") and four napkins (16" square). Morning glory and columbine designs in pink and blue; a graceful dianthus in pink; a petunia in yellow and in lavender. Mosse, 659 Fifth Avenue, N. Y. C.



A STERLING silver bowl and ladle in the Early American style is the perfect gift for imaginative people who can make it serve for mayonnaise, whipped cream, relishes and countless sauces. This bowl measures 4½" in diameter and the graceful ladle is 5¼" long. The set is \$10 prepaid. It comes from Wright, Kay & Co., Detroit, Michigan



THIS birdbath of waterproof Pompeian stone is made merry and inviting by a family of lead ducks waddling around in the shallow bowl. The bath, 21" in diameter, complete with six ducks is \$17.50. The ducks, about 4" overall, can be bought separately for \$3 a pair in case you want them for your pond. Pompeian Garden Furniture, 30 E. 22nd Street, N. Y. C.



AROUND



AMERICAN Clipper Ship plates, 9 1/4 inches in diameter, are executed in rich sepia on the ivory ground of Wedgwood Queensware. Each famous ship accurately drawn to scale will thrill the sailor as well as the hostess. A set of 12 different ships with plain or scenic border, \$24. A single plate, \$2.50. From Jones, McDuffee & Stratton, Boston, Mass.



A STERLING compote on the dinner table for fruits preserved in wine, for relish, for jelly. And the same compote on the cocktail table for all small appetizers—making, we think, this dish (3 1/4" high and 5 1/2" in diameter) a choice gift for the reasonable price of \$4.50. It comes from Lambert Brothers, 60th and Lexington Ave., New York City



You'll long to try your hand at needlework this Summer when you see the new selection of hand-painted designs. Here, for example, are two 8" x 10" motifs for trays. Either, ready for embroidery, \$4; with colored wools, \$6.50. Mounted afterwards in glass topped goldplated tray, an additional \$3. Lucie Newman, 683 Madison Ave., N. Y. C.



If you have always admired convex mirrors for Colonial decoration, here is a size (the glass measures 7 3/4" in diameter) that you'll find very adaptable used singly or in pairs. There is a mahogany tone around the convex glass, a simple eagle design in antique gold as a frame. \$9 each, \$17.50 a pair. Ovington's, 39th and Fifth Avenue, N. Y. C.



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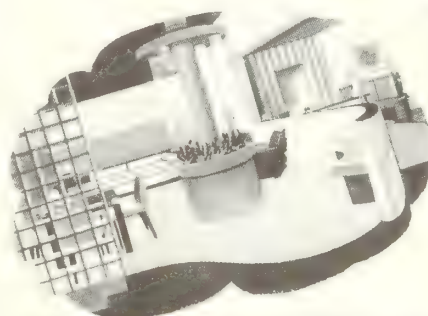


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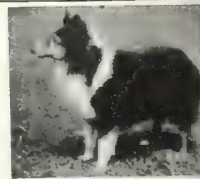
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his operations on a grand scale. He began his breeding experiments soon after the commencement of field trials in England. First he used black-and-tans and some of the old-fashioned English Setters, but this did not turn out so well. Then he purchased and used some of the best Irish Setters. It was with these and their off-spring that he reaped handsome rewards at dog shows and at field trials. Not quite satisfied, he crossed some Irish specimens with those of the Laverack strain, and produced some dogs that were not only exceedingly handsome but outstanding winners at shows. One female that he bred, named Flame, was beautifully formed and of rare quality. After she was sold by Mr. Llewellyn, she produced many winners of past days. It is undoubtedly true that many present-day winners can be traced back to Flame.

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The name Llewellyn is well known in American bird dog circles. Dogs of this strain have played a leading rôle in making field trial history. A good many of the best dogs in this country have a high percentage of this blood in their veins. Interest in this strain continues and many fanciers are today just as keen as ever about Llewellyn Setters. It goes without saying that their enthusiasm is (Continued on page 8)



In the ring, it's a test of movement, grace and symmetry when the dogs are judged. Here, Mr. Charles Palmer judges one of the classes at the English Setter Specialty at Tuxedo Park

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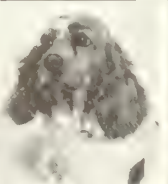
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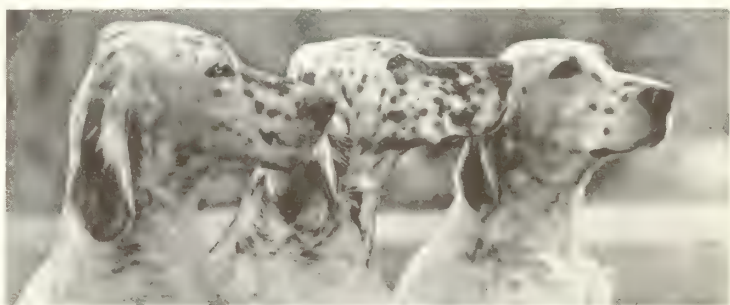
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House & Garden

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In the next issue

In Section I of the September issue, HOUSE & GARDEN goes back to school. Almost a third of America's population—from college to kindergarten—returns this month to Caesar and calculus, French verbs and Flemish art. It's our task, we who look back on our own struggles with ill-concealed relief, to plan for the younger generation the pleasantest and most practical backgrounds possible.

So we give you six pages on college and school decoration, including pertinent do's and don't's, and suggested room schemes for various interests. Each is planned as a livable background for the work which goes on in it; and all, incidentally, will give you countless ideas for your own house.

Also in this section are new ideas for Fall decoration; and, for gardeners, articles on native orchids, hybrid roses, and topiary art.

Section II is our Fall Modernization Manual. Its thirty-six pages are dedicated to those who are planning to build and to owners of houses which passing years have made more or less obsolete. Interiors, exteriors and details are included, and engrossing special articles on outdoor living areas, work and recreation rooms, and special treatments for town apartments.



The cover of this issue is by Pierre Brissaud, the well-known French artist



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YOUR HOME DURING THE FAIR



New York friends may be given to hospitality and the city to entertainment, but the place where you stay during that interval between late Summer and the holiday season should, we believe, be given to a stately and leisurely mode of living. And so you may prefer those residential hotels which, instead of jumping into the limelight with a new ballroom and concert ensemble, have concentrated their efforts on your immediate surroundings, on the service and food which you will have.

You'll find, for example, that your apartment—whether it is a cozy one room or a palatial ten rooms in size—will be decorated in cool shades of chartreuse or sand or coral. That your fireplace trails with ivy and your luncheon menu suggests seafood salads.

Just such a feeling of tranquility surrounds the Sherry-Netherland at Fifth Avenue and 59th Street. From the Tower Apartments, with their Jacques Bodart type of decoration, you can glimpse the Town of Tomorrow. From the lower floors you may watch the stop-and-go lights up the Avenue or the reddened city sky from your own stone balcony. In your bath you'll delight in using those gargantuan marble washbasins with lovely silver-plated faucets. And if you lounge too long in one of those green and white satin drawing room chairs, you can forego breakfasting in your room and have a quicker one in the convenient first floor restaurant.

Still further uptown and yet within a short ride from the shopping center is the Beekman Hotel at 63rd and Park. There you may invite your friends to a charming green cocktail lounge not frequented by the public. Or you may have them, instead, in your own large drawing room which has more light and privacy than most metropolitan homes. For the Beekman, now dressed in cool green and white Summer attire, has the advantage of being surrounded by low buildings. And from your own dressing room you may look down upon some of New York's exclusive restaurants—Passy, The Colony or Pani—preparatory to deciding whether you would prefer to dine out or in your own apartment where meals are delightfully served.

Combining some of the seclusion that belongs to the Sherry-Netherland and the Beekman and in close proximity to one of the most active entertainment areas in the city are the Waldorf Tower apartments at Park and 50th Street. The apartments have their own private elevators but connect with the first-floor dining rooms and the Starlight Roof of the Waldorf Hotel. Some of the suites have terraces overlooking the East River and downtown New York. All of them are furnished in a capricious French Provincial type of furniture that is brilliantly tuned to your mood. Your brocade-covered chairs, marble-topped commodes and occasional tables lacquered in the Chinese manner become the symbol of luxury that you want to make last during your entire visit. And so, beautifully served and soothed, you may step into the Sert Room at the Waldorf or out to the theatre district close at hand.



Salad Bowl. John Evelyn, who was wise in many ways, once wrote a book about salads. He lived in an age when everything from radishes to violets and primroses went into the salad bowl. So it was not so startling for his readers to find him setting down this grisly bit of gastronomic gossip: "I am told that those small young acorns which we find in the Stock-doves Crows are a delicious fare, as well as those incomparable salads of young herbs taken out of the maws of Partridge at a certain season of the year." John doesn't, however, say that he was ever willing to try either of them.



Shaving Mugs and Social Caste. Among the collectible items that have come down to us from the not-too-distant past of America are shaving mugs. There was a time when these marked the commercial and social grades in a small town. Men of affairs had their mugs distinguished with their names in gold leaf in Old English or script lettering. Sometimes a fraternal emblem or a suggestion of one's trade provided an added decoration. Even undertakers did not hesitate to advertise their calling with a hearse. These were the upper crust in the tonsorial world. Ordinary men maintained station under the anonymity of a number.

Pious Drinks. We once heard a religious old lady say that she preferred Chartreuse and Benedictine because they were made by monks. Since she was a very old lady, the kind you never worry or upset by giving gratuitous information, we didn't bother to tell her that Curaçao was discovered by a French *chanoine*, Maraschino by an Italian *frate*, that a German *Pfarrer* first dissolved gold in Eau de Vie de Danzig and that to a Spanish *sacerdote* is attributed Santa Cruz rum, of the Holy Cross.

The study of essences, elixirs, spirits and other distillations was part of the usual ac-

tivities in many monastic houses. In their origin most of these liqueurs were simply pharmaceutical products, calculated to increase bodily strength without inflaming it and to continue it without diminishing it. Only within the past two generations have they been converted into those powerful potions known as after-dinner cordials.

June Platt Club. The gastronomic arts are beginning to take hold in this country. There is a definitely widening interest being displayed in good food and drink, how to prepare it and how to serve it. It's smart to be knowledgeable about these important elements of hospitality.

It was thus quite encouraging to HOUSE & GARDEN which launched June Platt to find that in several sections there are June Platt Clubs. Young couples drive around to each other's houses on which occasions the hostess serves dishes made from June Platt's recipes. Why not start one in your town?



Silly Season. August marks the height of the silly season. People let themselves be sunburned until they are uncomfortable for a week, or go rustic and "get" poison ivy or go on picnics and brush ants off their food or eat the wrong things or fall in love with the wrong people and make jays of themselves. This has been going on Summer after Summer as far as man can recollect.

Even in stern and staid Early America people were silly in the silly season, although the authorities were apt to raise a disapproving eyebrow. Indeed, one light-hearted New York young dame of 1676 must have wished she never heard of the silly season. The magistrates swore out a warrant for her because she left her husband, "being deluded away by one Thomas Case and that she acts in a dancing, quaking manner, with silly and insignificant discourse." Thomas must have had his hands full, too.

Autumn Crocus. If, towards the end of this month, you set out bulbs of Autumn crocus, they swing into immediate activity and, before you know it, are holding their chalices up to the Autumn sky. The *speciosum* types come in tones of blue, lavender and white. Zonarus is rose-lilac with a yellow-colored heart.

Equally quick in flowering are the colchicums, which appear after the foliage has died down. Here you have rose, rosy purple, white and lilac. Both kinds should be planted either in grass that is not cut—say, under a shrub or spreading tree—or in the rock garden.

Apropos these two Autumn-flowering kinds, we are planning a crocus frame for next Spring—a cold frame or two in which to grow all the sorts we can lay hands on. That way we hope to circumvent the inroads of mice, which devour the bulbs, and the blades of the lawnmower, which lop off their foliage prematurely when they are planted in grass.



Wet Sunday Guests. A Loving Reader, thinking that editors are founts of omniscience, lately wrote us this problem: "What shall I do on Sunday with a houseful of guests when it rains?" It was indeed a question to ponder.

Of course, she could let them sleep late—as late as possible—and then feed them so heartily at luncheon that they'd promptly go to sleep again. Or she might start a bridge contest or herd them all into one room to play backgammon. As these were so obvious, we didn't suggest them. What we did suggest was that she take them all to church. It couldn't conceivably do them any harm and it might do them a world of good. Besides, she might be setting a fashion and when one starts a fashion in this day and age, one never knows to what heights it may soar!

Collegiate. In September HOUSE & GARDEN will be going mildly collegiate. We will show decorations and furnishings of undergraduate rooms—for girls. We will sedulously avoid making suggestions for the male of the species and for the good, sound educational reason that it is part of the training of Freshmen to buy, at three times their worth and without protest (at least out loud!), any old chair, rug and desk a Sophomore may suggest.

And speaking of collegiate furniture, what has become of the Morris chair, which used to be in every undergraduate study? It once was as much a part of college tradition as a cheerleader.



DAMORA

Max Ingrand's mirror mural in the Ford dining room by Walter Dorwin Teague at the New York Fair



DAMORA

ABOVE: High-tension plate glass doors without frames make their first appearance in one end of the Ford Exposition executive lounge, designed by Walter Dorwin Teague at the World's Fair. The coffee table is also of heavy glass. On the opposite page: The Ingrand mural is etched and sandblasted on the reverse, painted in golds and grays and then mirrored

Glass Horizons

A brilliant future for glass in decoration is foretold in these six pages

WITHIN the past few years all the brave new worlds have been full of glass houses. Glass has become a symbol—associated in our minds with progress, Utopias and the sleek and cleanly future.

It has been talked of, experimented with, speculated about—eagerly seized upon by architects, decorators and interior designers as a new medium of expression and as a means of achieving new effects. Suddenly it appears in every phase of home decoration—even turns up in the garden.

Both glass and mirror rank high at the San Francisco and the New York World's Fairs, which focus attention directly on their wonderful possibilities. In these six pages HOUSE & GARDEN presents a survey of glass and its uses in the home. For glass, despite the six thousand years of its constant use, is still a new medium of expression, still a revolutionary structural element.

Already more than an experiment is the miraculous machine at the New York World's Fair which spins before your eyes molten glass into gossamer threads only 1/4000th

of an inch thick. These fibers are then woven into fabrics ranging from sheerest curtain net to heavy awning material. The product of eight years' research, they are fireproof, washable and practically indestructible. Owens-Corning, who make these fabrics, call them Fiberglas, and they are even now available in several New York stores.

As a structural part of decoration, glass is increasingly popular with such interior designers as Walter Dorwin Teague, who did the Ford Building at the New York World's Fair. Shown on these two pages are two of the stimulating rooms he designed in the Ford executive suite. In the dining room, opposite, a mural done by Max Ingrand, in softened golds and grays on fifteen separate panels of glass, is framed in the wall as a definite part of both decorative and architectural schemes. And the glass doors, hingeless, moving on concealed pivots at the top and bottom, form a picture-window at the end of the lounge. In this same room, glass appears again as a mantel frame of gold mirror, and in a coffee table of plate glass resting on curved pieces of glass.

For color and light and interest of surface, glass is used with great inventiveness by decorators. Four of the new

rooms by William Pahlmann at Lord & Taylor in New York are especially good cases in point, using glass for tables, cabinets, and architecturally as fireplace panels, pilasters, for entire walls and for the borders of floors.

In his modern Pompeian room, shown on these two pages, the ceiling is gold, three walls black, and the fourth, entirely of mirror, painted with a classic vista of the Appian Way. The tone of the peach mirror chevrons above the fireplace is repeated again in the door frames and in an oak cabinet; the clear-mirror-topped cocktail table is set in a base of peach mirror on a white leather rug.

In another room, three windows ranged in one wall are separated by towering pilasters of mirror, and the central window is above a fireplace of polished plate glass which casts no reflections. Deep green mirror tops low tables scattered about, and forms an effective contrast of textures with the oak furniture and touches of caning.

So adaptable is mirror to different periods and styles of decoration that many decorators have developed highly individual techniques in this medium. Virginia Conner likes mirror shutters which are pushed back against the wall to widen a narrow window. Dorothy Draper frequently triples the size of a small room by paneling the whole long wall in mirror, and repeating a single color for walls, ceiling and all the furniture. This treatment was used in her own famous

"Bandbox by the River" apartment. McMillen, Inc. feature mirrored furniture, all elegance, made in Paris, in their exhibit at the San Francisco Fair. Rebecca Dunphy combines mirror and bleached woods frequently, and inlays mirror in leather with great variety of effect. Thedlow uses mirror panels painted with architectural murals.

In line with the increasing demand among home-owners for more sun, more space and more light, glass is becoming increasingly important architecturally indoors and out. And its progress in this direction is effectively summed up in the House of Glass (shown on the next two pages), sponsored by the Pittsburgh Plate Glass Company, at the New York Fair's Town of Tomorrow.

Here glass panels subdivide bedrooms into sleeping "porch" and warm dressing room. Here, also, indoor gardens planted in the floor, shielded by ceiling-high glass panels which act as decorative living screens. Glass risers on the stairway, making for well-lit steps. Windows and panels of softly pink Herculite glass to keep down glare and effect warmth in Winter. Glass shower stalls; and a kitchen and bath of colored Carrara glass, marble-like in texture.

Outdoors the upper sun deck has a windbreak of heavy plate glass through which the garden below is visible. And this sun deck is partially roofed with solex glass, specially processed to absorb a large (Continued on page 50)



A mirror wall dominates one end of the room. On it, painted in perspective, are a white and terra cotta canopy and a bit of Roman ruin, a scene along the Appian Way. The long gold-leaf settee with the crocodile feet is an old piece designed by Thomas Hope of Regency fame



NYHOLM

Mirror, usually associated with the modern mood, becomes the background for classic themes in this Pompeian room designed by William Pahlmann for Lord & Taylor. Strips of peach mirror are set in chevron formation behind the fireplace. Indirect lighting illuminates a classic bronze statue and pyramid plant stands. The chairs are in terra cotta and white striped glazed chintz, and the round rug is white leather



Opposite the fireplace is a low cabinet covered with peach mirror except for the woven cane front screening a radio and record player. The chest is topped by tall brass lamps with brass shades and flanked by a pair of antique armchairs. The draperies are printed linen in terra cotta Greek-key design. All mirror and glass in the room is from Libbey-Owens-Ford

This Pompeian living room sparkles with peach mirror and glass. On the next two pages glass makes a whole house

6

Glass *adds sunny vistas of spaciousness and comfort
to this exhibition house at the New York Fair*



ABOVE: Front view of the House of Glass in the Town of Tomorrow at the New York World's Fair. This house, sponsored by the Pittsburgh Plate Glass Company, is built entirely of glass and concrete, illustrating many of the new uses of glass today.



LEFT: The upper terrace of the house, which runs its entire length, is partially sheltered by a roof of solex glass which is especially devised to filter out a large part of the sun's heat.

The outer railings are set with panels of clear glass and all of the windows, upstairs and downstairs, are made of Herculite. This is a glass slightly tinted to cut the glare, and tempered to great strength to make possible the large sheets used in the wide sweep of windows and sliding panels which act as doors.

The furniture is rattan and wrought iron. All decoration is by Modernage; and the architects are Landefeld and Hatch



ABOVE: Three major rooms downstairs can be thrown together to form one huge living room. Modern fabrics used are in fresh, clear colors. In the foreground, the dining table is a dramatic new slate-gray oak finish, chairs are white leather. Draperies, gray and white stripes; living room partition of glass fabric

BELOW: Studio bedroom, with sliding panels of tinted glass to divide it into two sections at night, one for cold-air sleeping, one for a warm dressing room. The photomural at left is lit from behind the bolstered couch, which is covered in nubby blue cotton



ABOVE: Furniture molded of clear plate glass, made by Pittsburgh Plate Glass Company, set against bedroom walls of soft blue-green. Glass-curtains are white polka-dot net; bedspread white with blue-green chevrons

New Brooms

By Donald Wyman

ALL of the colorful "brooms" are conspicuously flowering Old World plants. They have been used in this country to brighten dull spots in many a garden, but it is certain that if gardeners in general realized their good qualities these plants would be seen much more than they are now. Typically dry soil plants, they can be grown from the Pacific to the Atlantic Coast. Even as far north as the Arnold Arboretum in Boston, there are as many as thirty-seven different kinds grown. Their brilliant flowers are outstanding in the Spring and Summer, and their green twigs are most effective in the Winter, particularly in the North when so many gardens are dull and uninteresting during the long cold months.

The name "broom" was given these plants in the Old World centuries ago chiefly on account of the growth of the Scotch broom, the most common plant in the group. The Scotch broom is comparatively upright in habit of growth, with a dense mass of ascending branches. These were used to make brooms in the days before the carpet sweeper, when meticulous housewives had to sweep their houses by hand without the aid of mechanical or electrical gadgets. It was a simple matter to cut a number of branches, trim them off evenly and tie them securely to the end of a stick, the finished product being a quickly made and serviceable broom. All of the so-called "brooms" are not thus adaptable to household use, but the Scotch broom and one or two other varieties are.

Generally speaking the term "broom" applies to the genus *Cytisus*, but *Genista* is often included. Then there is the weaver's broom (*Spartium junceum*) which is grown a great deal in southern California, where its long show of bright yellow, sweet-scented flowers makes it a very popular shrub. For our purposes, only members of the genus *Cytisus* will be consid-

ered, for their number, size, shape and color of flowers vary sufficiently to make them a most interesting group in themselves.

Fortunately they are comparatively simple to grow. They like a sunny situation where the soil is good, but not too rich. Drainage must be of the best for they are considered "dry soil" plants. The only real difficulty is that they are hard to transplant. It is best to start with young plants, preferably pot-grown, rather than to purchase large plants that may suffer severely from the shock of transplanting. They do need pruning in order to prevent them from growing too spindly at the base, but otherwise their culture is simple. They are apparently secure from serious insect and disease infestation and consequently need little attention on this score. Their roots are few and should not be molested when the plants have become permanently established.

Brooms can be grown on the Atlantic Coast from the Carolinas to Boston, on the Pacific Coast from central California to Vancouver, and in a very wide strip between these points across the continent, with one or two exceptions. They are particularly at home in certain parts of Oregon, Washington and Vancouver, where the climate is sufficiently mild and moist to suit many of the more tender hybrid ones not completely hardy in all parts of the East.

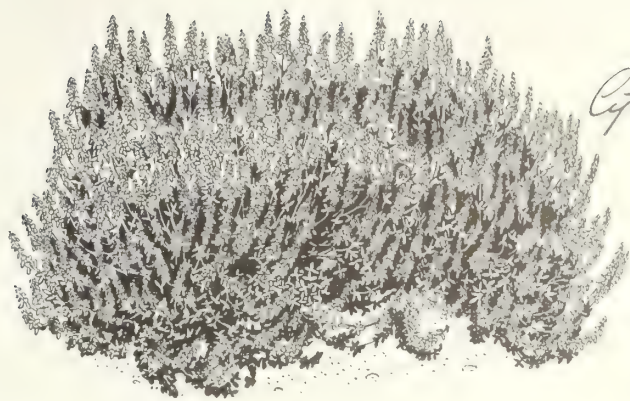
Some of the species can be easily raised from seed, providing the seed is collected from pure stands. Unfortunately it frequently happens that seed is collected from individual plants with no check on surrounding types and as a result the forthcoming seedlings may be hybrids. Cuttings may be taken in August, and grafting is practiced particularly with some of the taller growing hybrid varieties, using *Laburnum* as understock.

It is probable that the first broom introduced into America was the Scotch broom, *Cytisus scoparius*, possibly having been brought over by some of the early Virginia colonists. In any event, Thomas Jefferson used it considerably to plant the gullies of his estate, "Monticello", at Charlottesville, Virginia, in the early Nineteenth Century. It is said that he liked the plant so much that when he went on trips to the southern part of the state, he would take a number of seeds along and scatter them en route. Certainly it is a fact that today there are many places in this region where the fields are covered with Scotch broom which has become naturalized and is thriving. There are acres of it at "Monticello" alone.

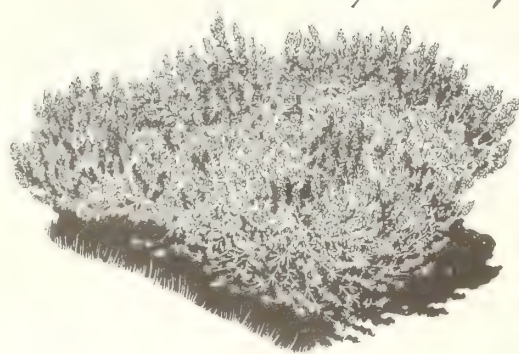
When these plants are in full bloom the large expanse of brilliant golden yellow color is gorgeous. It has also become naturalized farther up the eastern coast, on Nantucket Island; in California at the base of the Sierra Mountains near Nevada City; and several places in the northwest—particularly on Vancouver Island, British Columbia.

The Scotch broom is unquestionably the most familiar to Americans. It is the only member of the genus *Cytisus* native





Cytisus nigricans



Cytisus scoparius

to the British Isles, and is one of the colorful pictures vividly remembered by Americans travelling there when it is in bloom. It blooms during May, its long branches clothed with golden yellow pea-shaped flowers. The Scotch broom under normal conditions grows 5 to 6 feet tall, but it does not reach this size in the colder sections of the North because repeated injury of the cold Winters tends to keep it lower.

Various hybrids. This species has a number of beautiful forms, many of which are available in this country from one or two nurseries. They are all indirect descendants from the unique variety *andreas*, discovered in a field in Normandy about seventy years ago by M. Edouard André. The wing petals of the flowers of this erect, vigorous-growing plant are a rich crimson; the other petals are a bright yellow and, since this was the only cytisus with red-colored flowers, it has been used a great deal in hybridizing and was the fore-runner of several striking varieties, some of which originated in English nurseries. One such hybrid is *C. dallimorei*, an interesting plant raised at the Kew Gardens in 1900 by crossing the variety *andreas* with *C. multiflorus*. The resulting hybrid is similar to the Scotch broom, possibly taller, but the flowers, blooming in May, are beautiful yellow and pink, deepening on the wing petals to crimson. Fortunately, although other English varieties are still very rare in American nurseries, they are now being offered by one or two concerns on the Pacific Coast. The best varieties include: Donard Seedling, red, white and yellow; Dorothy Walpole, crimson and deep rose; Firefly, golden yellow suffused with crimson; Lady Moore, primrose and bright crimson; Lord Lambourne, crimson and yellow tinged with rose.

A few years ago Sydney B. Mitchell of California became much interested in these hybrids. He tried on numerous occasions to import some of these finer varieties from English nurseries; but, with the United States Department of Agriculture limitations requiring that all soil be removed from the roots of imported plants, he had little success in pulling these hybrids through the tremendous ordeal of importation.

At last he decided to try seed and finally secured some from an English friend in 1934. Of several hundred flowering seedlings grown from this seed he selected plants that to his mind were just as good, if not better than the English varieties. Now these are being offered by several western nurseries under the varietal names he gave them: California, luminous vermilion, rose and cream; San Francisco, red; Stanford, red and yellow; St. Mary's, white; Pomona, red, rose and yellow.

Other forms like *burkwoodi* and Borsch's prostrate form have been developed since 1934 and, with the exception of this last variety, a beautiful low-growing form, all are between four and six feet in height since they are close relatives of the Scotch broom. The Sherwood Nursery of Portland, Oregon, has more

of these interesting forms than any other nursery in the country and should be given much credit for featuring this extremely interesting group of plants.

The brooms vary in height from a few inches to ten feet or more. Perhaps one of the lowest growing species, and admirably suited for growing in rock gardens, is *C. ardoni*, a native of the maritime Alps. It seldom grows more than four to five inches tall and has golden yellow flowers, one to three being borne at each node of the last year's growth. It flowers in May and hybridizes freely with other species. It is the seed parent of both *C. beani* and *C. kewensis*, two other low-growing forms, the former being semi-prostrate, about 6 to 18 inches tall and often two to three times as broad. This was a chance seedling raised in Kew Gardens, England, in about 1900; it has deep golden yellow flowers, blooms in May and is at its prime when it is two to three years old. *C. kewensis* is only about a foot high, but may be as much as six feet across, with creamy white flowers also appearing in May.

The purple broom (*C. purpureus*) is the only species with purple flowers. It is a beautiful little plant, ideally suited for the rock garden because its ultimate height is only a foot and a half. It is a vigorous grower, branches readily from the base, and in May its upright growing stems are a mass of purple and white flowers. A native of southern Austria and northern Italy, it does splendidly at the Arnold Arboretum where it grows into a plant twice as broad as it is high. There are varieties of this excellent plant with white and with rose-colored flowers, but as far as I know they are not yet available from American nurseries. The purple broom should certainly be in every rock garden, and there are many other places in the garden where it can be used to good advantage.

There are several brooms with white flowers, among them being the low growing *C. albus* and the taller but more tender white Spanish broom, *C. multiflorus*.

Like most of the brooms, the leaves of the Provence broom (*C. purgans*) are inconspicuous but, also like the others, its green twigs are prominent in the Winter. This plant blooms in May and is frequently mistaken for the Scotch broom, but the flowers are a much deeper yellow and considerably smaller, and the plant itself does not grow so tall.

The Warminster broom (*C. praecox*) during the past few years has been the most outstanding and beautiful of all the brooms in the collection at the Arnold Arboretum, and has proved to be one of the most popular (Continued on page 55)



Miami meets Baroque

SPANISH Colonial houses, with spreading wings and cool shaded patios, were found, in the late twenties, to be admirably suited to Florida's bright sand and blue skies. A good half of the houses in Miami Beach, therefore, were built in this hospitable style.

Today's tastes, however, still appreciative of Miami sunlight, nevertheless shy from Miami Spanish; and effecting a rapprochement between the ubiquitous Spanish architecture and modern decorative ideas presents something of a neat problem.

Mr. and Mrs. Herbert W. Hoover found the solution when they, with James Amster and Walter Lamb, decorated their new home in Miami Beach. Mrs. Hoover wanted the cool smartness of New York transplanted into a Florida setting; how successful was the result is seen on these and the following two pages, where Spanish arches and French curves meet in perfect amity against a background kept purposely simple in color and texture.



The living room scheme is confined to but two colors, green and coral. Walls, painted off-white, were then flashed with green so that the white shows through. Carpets are chartreuse washed wool, with heavy fringe. The settee is covered in green and oyster white satin; two French bergères wear antique coral raw satin. Pickled pine makes the coffee table, and two side tables have lime and yellow marbled tops.

OPPOSITE: Over the settee is an ornate Baroque mirror. Within its pickled pine frame can be seen the opposite end of the living room, where attention focuses on a fine antique Italian chandelier. The oval fireplace has a Georgian frame rubbed in chartreuse, highlighted with white. Inside it are a Strasbourg faience hare and two bronze dolphin andirons. Dolphins also support a table in white, gold and coral

MIAMI MEETS BAROQUE. Throughout the Hoover house, furniture from many countries creates a pleasantly sophisticated effect



Top: Against another wall of the living room is this enchanting Dutch commode in pickled oak with bronze ram's head hardware. A pink and white taffeta shade tops an Empire lamp in gilt bronze, and Louis XVI chairs have pickled pine frames and coral raw satin seats.

LOWER PICTURE: In the living room bay window a pair of gilt loveseats are covered in antique green satin. Between the two stands a Venetian gilt table with painted green malachite top; on it an alabaster vase, always filled with brilliant green leaves



Blue keynotes the two bedrooms. The one at top, for Mrs. Hoover's married daughter, has soft blue walls, blue carpet, bedspreads in white and pale blue taffeta. Bed tops carry a delightful pink and blue Baroque shell motif.

In Mrs. Hoover's bedroom (lower picture) walls are ice blue, carpet blue-gray. A huge Delft blue and white mirror is used over a dressing table with yellow and white marbled top. The chintz covers are pink, blue and mauve



GOTTSCHE

The dining room expresses a greater feeling of formality than any other room. Here yellow walls and a white ceiling contrast with a vivid pink terrazzo floor. Two black column bases support the table, its top and that of the buffet sideboard painted to suggest deep purple-red porphyry. Dining chairs have simple black frames and are covered in a gray, lemon yellow and white striped fabric



The patio is a most important room for devotees of outdoor living. Here in the Hoover patio is an Italian provincial dresser to hold all the china, glass, etc., used for the outdoor dining of which the owners are very fond



Halfway down the patio is the dining table, an unusual "drawbridge" type, in scrubbed natural walnut, which lets down from the pine ceiling on fat, tasselled ropes. The matching chairs, also in natural walnut, have natural cane seats.



A ceiling of old pine beams stands out against the whitewashed walls. The table cover is of bright zebra fabric, heavily fringed. The chairs nearby are white enamel. James Amster and Walter Lamb were the decorators for the entire house.



Rhode Island reds are housed in comfortable one-room apartments at the Electrified Farm

The Electrified Farm at the World's Fair makes agriculture an ultra-modern profession



AND NOW-ELECTRICULTURE

MERCHANTS, bankers, lawyers—and even farmers, they come in a spirit of mild curiosity and remain in a ferment of envious enthusiasm. The farmer may maintain his philosophic calm and go home to profit by what he has seen. But the merchant, the banker and the lawyer abandon all discretion and plan immediately to sever their bonds and escape to a beautiful bucolic existence, electrified to the hilt and fascinating beyond description.

The Electrified Farm, an exhibit of the electric utility industry at the New York World's Fair, is a model of efficiency and economic design, with an irresistible appeal for real farmers, week-end farmers or just plain gadgeteers. With over a hundred practical applications of electricity shown under working conditions, each seems to fit perfectly into the scheme of this smoothly functioning little Utopia; none seems to obtrude as a non-essential.

Actually, the Farm incorporates most of the activities in which a farmer might engage—though few farmers would attempt to conduct all of them simultaneously. Dairy products, poultry and eggs, fruit and vegetables are all handled with astonishing dispatch in this exemplary miniature of a great industry. Accustomed to the haphazard methods associated with farms in the minds of most of us, we are impressed with the business-like atmosphere found here.

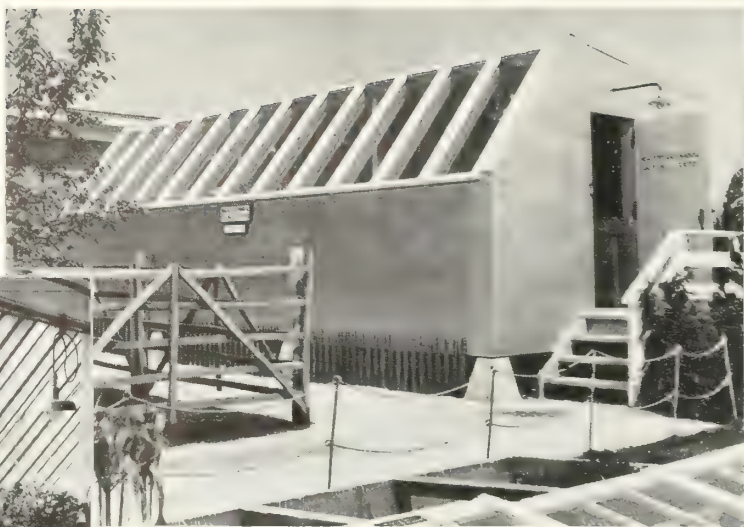
As shown on the following two pages, the farmhouse is the hub around which all activities center. Facing it is an open area with a vegetable garden, flanked by the barn and by the long shed housing the workshop, stable, etc. In the rear of the house are the community building, greenhouse, poultry house, etc., all as neat as pins and all producing at an inspiring rate.

BELOW: In the shed is the electrically driven spray pump. The insecticide used is piped to a number of convenient outlets to which the nozzle shown here can be attached

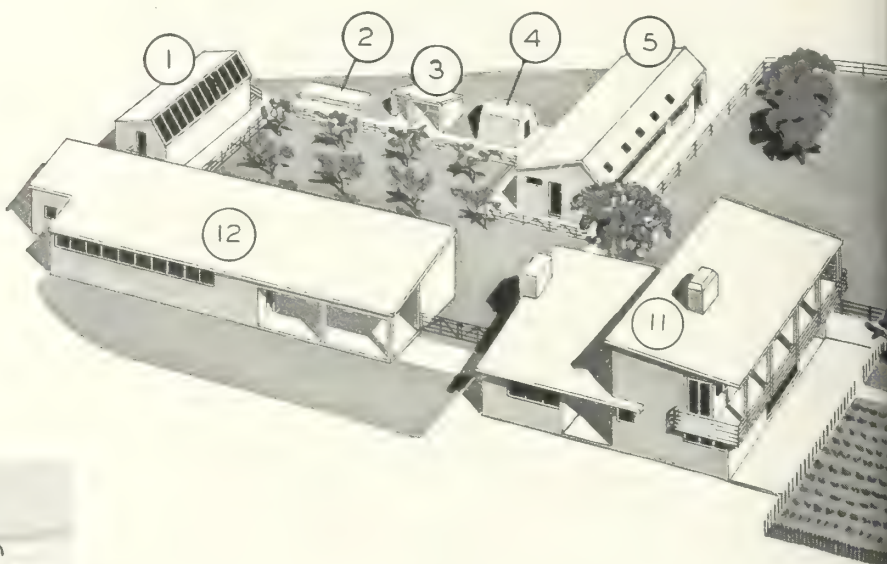


ABOVE: Reminiscent of an earlier age is the blacksmith in the farm workshop. New notes, however, are the electric drill, an electric blower on the forge—and a beret

*The New York Fair's Electrified Farm
is coveted by every visitor*



The Greenhouse, above, is scientifically designed to catch the most sun in its single bank of windows. Thoroughly insulated, it is adequately heated by thermostatically controlled heating lamps and by the electric soil-heating coils shown in the detail above right. These coils are also used in the hotbeds adjacent to the greenhouse



The Cooperative building, above, exemplifies a community activity such as a group of farmers might jointly maintain. The upper photograph shows the machines used in cleaning, grading and packing the produce. At the far end of this building is the cold storage room. Also in this building is the quick-freezing plant where vegetables, fruits, meats, and other perishable foods may be frozen for market

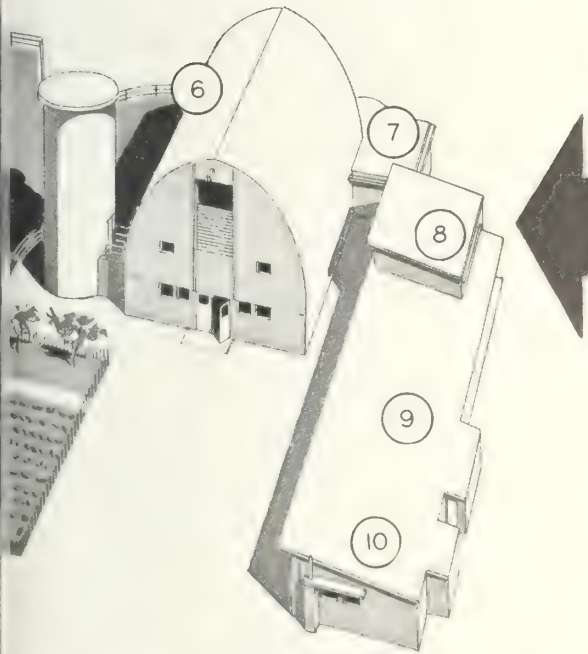
The House, shown at right on the next page, is inviting, efficient and economical. It aptly symbolizes the up-to-date and technically well-equipped farmer of today.

The laundry, below, opens on the covered porch in warm weather and can be closed off by folding doors in Winter. The kitchen refrigerator has one of its two compartments held at zero for keeping quick-frozen poultry, meat, vegetables and fruit

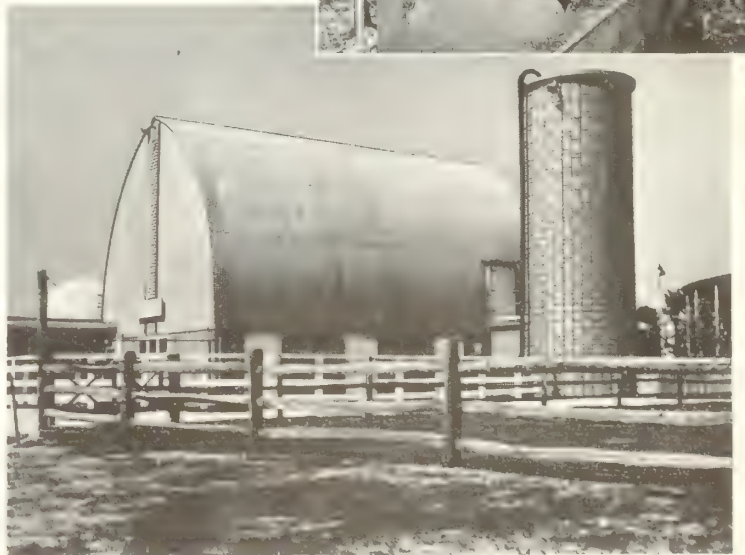




The Poultry house, shown below, is electrically heated and ventilated. In the service room, left, eggs and poultry are scientifically prepared for market. Instead of plucking feathers by hand the modern farmer dips the birds in hot wax, cracks it neatly off when cool, removing even the smallest pinfeather



- | | |
|------------------|------------------------|
| 1. GREENHOUSE | 7. MILKING PARLOR |
| 2. HOTBEDS | 8. DAIRY ROOM |
| 3. SPRAY PUMP | 9. STABLE |
| 4. BROODER | 10. WORKSHOP |
| 5. POULTRY HOUSE | 11. FARMHOUSE |
| 6. BARN | 12. COOPERATIVE B'LD'G |



The Barn, above, shelters an aristocratic herd of registered cattle. Three times daily each cow is led to the adjacent Milking Parlor, deftly and electrically milked. The milk is then pasteurized and sent off to market. The barn is a model of good lighting, ventilating and sanitation. Any flies which attempt to get past the screens are promptly and automatically electrocuted. Note the effective use of wood fencing

Time for Water Lilies

ABOUT this time of year, when water lilies are lifting their waxen flowers above the pads of leaves on still pool surfaces, gardeners who never indulged in this form of aqueous horticulture grow envious—and should take notes. Envious, because this is a form of flowering beauty unsurpassed in other sections of gardening. As for the notes—here are a few of them.

Water lilies and other aquatic plants can be made to grow in even such small quarters as a half-barrel sunk in the ground. From this simple beginning the taste can run up to a pool of any size or type the purse affords and the size of the place permits. And the pool can be informal in shape, or architecturally formal, a shallow mirror in some parts and deep in others, to accommodate lilies. It can be made of reinforced concrete or puddled mud or lined with sheet lead or with asphalted fabric. Information on its actual construction is available from any dealer in aquatic plants. The ideal pool for water lilies holds 2' of water.

Americans can take particular pride in water lilies because, with one or two exceptions, the new varieties have been hybridized here. For many years Letour Marliac of Temple-sur-Lot, in the south of France, was the only foreign worker in the hardy types and La Grange of France and Henkel of Germany in the tropical kinds. The American honors go to George Pring and William Tricker and to the Missouri Botanical Garden.

Of these two great groups of water lilies—hardy and tropical—each has its divisions. The hardy include species and hybrids and the tropical has its species also. The last also fall into those that bloom by day, with flowers lasting several days, and those that open at night and keep open till about ten o'clock the next morning. On cloudy days these remain open. Fragrance is found in all groups.

The hardy kinds afford pink, rose and salmon shades, yellows, apricot and cream, white and reds. Among the pinks are Rose Marliac, Rose Arey, and Masaniello. The canary yellow Chromatella and the enormous blossoms of Sunrise are in the second

color group. Apricots and cream are represented by Comanche, which has orange-colored stamens, and Solfatare, a cream shaded yellow at the center. Of the whiter two desirable kinds are the native *Odorata gigantea* or Hopatcong, which needs room to spread, and Marliac White, for which not so much space is required. Darker colors are found in Gloriosa, red, and *Laydekeri fulgens*, one of Marliac's hybrids, a red rose pink. Both are suitable for tub culture.

Tropical water lilies are not set out until danger from frost is well past and the water warmed. This, in the neighborhood of New York, means after June 1st. Among the day-blooming kinds we have blues, whites, pinks and purples. In the first are *caerulea*, the blue Nile Lotus; Blue Beauty, with flowers 1' across; Henry Shaw, of campanula blue and lemon stamens; and Mrs. Edwards Whitaker, an enormous lavender blue for large pools. Good whites are Janice, with bell-shaped flowers, and Mrs. George H. Pring, which bears large, pointed-petal flowers. In the pinks are *castaliflora*, heavily fragrant, General Pershing, bright pink, and Mrs. C. W. Ward, rose pink with golden stamens and flowers held high out of the water. The purples include August Koch, good for tub and pool alike and with long-lasting flowers, and Jupiter, an African lily.

The night-blooming tropicals are the strongest growers and may cover a space from 12'-15' in diameter. In this section American hybridizers have been making great advances. A pool with lighting adds to their enjoyment.

Bisset is a glowing rose, a double with cup-shaped flowers that often extend 10" across. Frank Trelease is a rich dark crimson with reddish-brown stamens. Juno is the sacred white lotus of Egypt—broad white petals with saffron stamens. Kew, an old hybrid dating back to 1885, is a delicate pink. *Lotus dentata* and Missouri supply two other excellent whites. *Rubra rosea*, rosy carmine, another old hybrid, is a free bloomer. Sturtevant bears rosy red flowers above bronze foliage. There are thirty-seven other night-blooming tropical water lilies, but these will suffice for average gardens.

Mid-summer Color

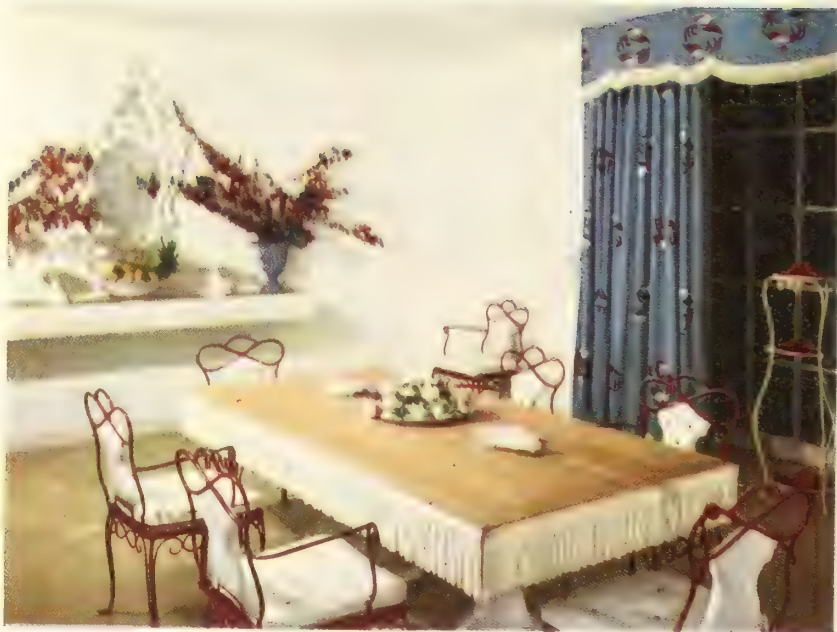
Opposite: Edward Steichen, who has earned a wide reputation as a top-flight photographer, is also a superb gardener. One immediately associates him with delphiniums, since he has been specializing on this plant family and is president of the American Delphinium Society. His country place in Connecticut, however, is advantageous for many kinds of gardening, which he pursues with as much ardor as he devotes to the delphinium. A large lake (top photo) gives him a chance to grow a variety of water lilies and other aquatic plants.

On the shelving bank of the lake (bottom photo), Mr. Steichen has massed Summer phlox, alternating it with iris so that this area has a two-season contribution to make. The iris over, phlox come into bloom. Some kinds desirable for such a mass planting are: Baron von Dedem, blood red; Wanadis, red violet; Ethel Prichard, pale violet red; Baron Compte, deep red violet; Eugene Danzanvilliers, white overlaid with reddish violet; Enchantress, salmon pink; Columbia, soft pink; and Salmon Glow, flame pink.



Playhouse in Jamaica

*Gay color schemes adaptable
for warm weather anywhere*



THE DINING ROOM



THE ENTRANCE HALL IN THE RECKFORDS' HOME

Hot colors are sometimes the coolest and always the gayest, in decoration as in Summer clothes. Our proof is the house shown on these two pages, Winter home of the John K. Reckfords, perched on a mountain top above Montego Bay, Jamaica.

Its walls throughout are an eye-shocking white. Outside they're blazoned with crimson and purple bougainvillea—inside they're set off with spicy reds, noonday yellow, or undiluted pink. Much of the furniture indoors is slender cool wrought iron, like the single-armed dining chairs. Much of it is modern with roots in the past, like the Etruscan-inspired leather chairs in the hall. All the modern fabrics are cotton, dyed to brilliant hues. Architect, Howard Major; Ruby Ross Wood, decorator.



Above: The living room centers about this sofa, faintly Victorian in ancestry, roisterously modern in its rough-spun cover. Stenciled sailcloth covers the chairs, a gray rug the cream tile floor. Clear glass tops the coffee table. Lamps, wrought iron

Below: Mrs. Reckford's bedroom. The delicately spiraled four-posters are draped in giddy pink mosquito netting and spread with more sailcloth, stenciled in cabbage roses. The dressing table wears a bias skirt of felt, the floors a black and white rug



Above: A painted chest, designed by House & Garden's own Decorating Consultant, Joseph B. Platt. Like the candelabrum copied from a Louis XIII original, the chest is one of a pair in the living room at top of page



URBAN WEIS

Needlepoint goes modern, keynotes a library in many blond woods

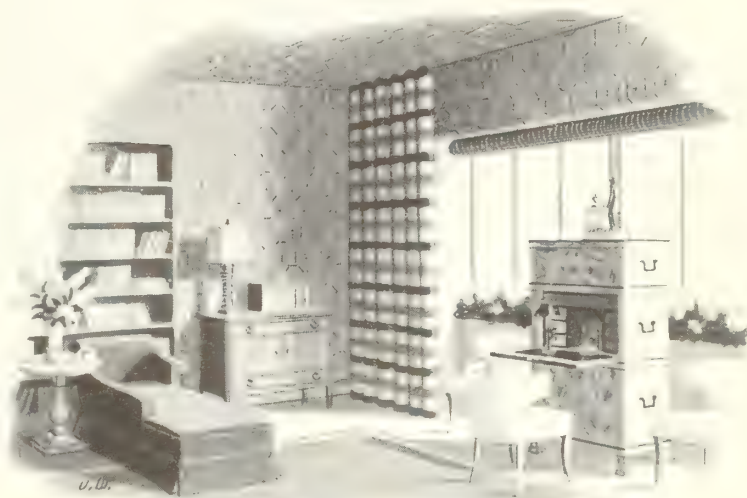
Regency in modern guise

Modern designs in wood and needlepoint make gay a traditional library

SIMPLE modern furniture, influenced strongly by Regency design, contributes both a feeling of elegance and informality to the library we have planned on these two pages. Modern needlepoint on the occasional chairs enhances the room's individual character. And a color scheme of soft gray blue, coral and beige establishes the theme of quiet distinction.

The room is large for a library and half of the long wall is taken up by windows. So for the walls and ceiling we chose a restful blue-gray paper in classic Regency motifs. This gives a feeling of continuity and repose to the decoration and creates an air of intimacy.

Across the wide window we hung a modern window shade woven of narrow strips of nut-brown wood. Rolled up by day, this shade reveals the landscape as part of the room, as shown in the small sketch at right. Rolled down at night, it provides an effective contrast for the tawny woods of the furniture, as shown on the opposite page. And for that striking secretary of olive burl, made in three sections like an old ship captain's desk.



Modern needlepoint as upholstery

The three chairs in our library are covered in beige needlepoint, the seats having fresh modern designs in color by the Heirloom Needlepoint Guild. (You can get these designs from the Guild with the difficult petitpoint parts already worked and the rest of the picture and the solid background ready for your own nimble fingers.)

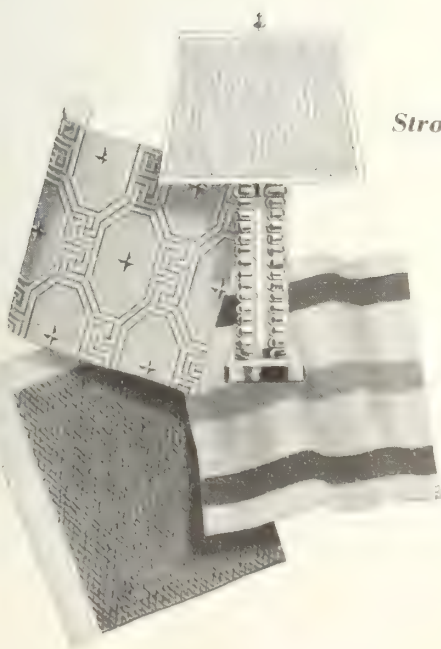
Because the room is planned for casual comfort rather than for entertaining, there are two chaise longues. These are upholstered in a rough coral and beige in a weave similar to needlepoint. Two pedestal tables of pine complete the picture. All the furniture is by Dunbar.



Strong colors in soft tones

The wallpaper bears a pattern of cocoa and white on its blue-gray ground and comes from Thomas Strahan. The rug, soft blue in a slightly deeper tone, is bordered with white fringe. It's Amsterdam Textiles' new nubby cotton weave called "Hearthtone". The brown wooden window blind is made by Fyneart Woodweb Shades.

Those straight hanging draperies striped in beige, coral and blue are, like the chaise longue covers, from Louisville Textiles. The tall column lamps of silver metal and crystal wear shades of soft beige shagcloth, like fringe. From William R. Noe & Sons. The small candle lamp is a dark green tôle, shade and all. At Herman Kashins.



Découpage, the art of decorating furniture with cut-outs, again returns to fashion



ÉCOUPAGE

By Harriet von Schmidt

FOR all their starched-petticoat upbringing and over-stuffed houses, the Victorians had fun; they also had leisure. And one of the most charming by-products of this combination was the evolution of *découpage*, which is simply the application of cutout pictures to accessories and furniture, as shown on the page opposite.

Découpage today is coming into its second golden age, perhaps as the logical successor to *trompe l'œil*. As a modern hobby, it's as much fun as any form of collecting and far more rewarding than most. You begin to enjoy it when you first start browsing for material. Good sources are book and print collections, scrap books, found in charity thrift shops; stores such as B. Westerman in New York who import little paper-backed scientific books printed in color. You can also find material in toy, stationery and art shops.

As a novice, you'd better begin with a small uncomplicated object such as a candy or sewing box, a tray or a lamp shade. Then when you're really expert you can try a screen, a window cornice, mirror frame, bed headboard, commode or chair back. Look for flowers, animals, costume prints, picturesque Americana, shells, tropical fish, paper doilies—the scope is limited only by your own originality.

Découpage material should be cut out with sharp scissors, manicure size for the very fine cutting. To avoid damaging such slender material as flower stems and butterfly antennae, cut round it roughly at first, trimming it finally only after you have arranged and rearranged your composition and are ready to apply.

Pickled or bleached woods are a particularly good background for *découpage*. But shiny surfaces, glossy with lacquer or paint, should be lightly sandpapered if your decorations are to adhere. It is wise to use the same material both for applying your *découpage* and for finishing the surface; clear lacquer is one of the most satisfactory materials for this dual purpose. First, apply the lacquer with a small paint brush to the back of one piece of *découpage* at a time; then place in position, pressing it down carefully. After your whole design has been applied in this way, and is thoroughly dry, put on the first coat of surface finish. When this is dry, add the second. Two coats usually are sufficient. Often adding touches in paint improves the final effect.

As colors sometimes run, test out your material first by applying lacquer to the least important section of your design. If colors are not fast, coat back and front with wallpaper size and allow to dry before applying finish.



Work table of a *découpage* enthusiast. Scissors, paste-pot and clippings laid out for James Whitfield as he started on the Victorian nature-study picture at right.

The background, suitable for any *découpage* picture, is a heavy paper board that comes in standard sizes and numerous colors. If you choose a lighter paper, better mount it with rubber cement on Bristol board; if it's a metallic paper, with glue. This type of *découpage* can be attached with rubber cement applied to both surfaces



An old candlestand transformed by a coat of black lacquer and a decoupage of shells in their natural color. A final spray of orange shellac and alcohol adds a soft mellow finish. Designed by the author



Découpage borders of flowers and butterflies on this cupboard interior reflect the colors of the antique china ranged on its shelves, an idea easy to copy at home. By the author



A miniature chest with decoupage worthy of a Rousseau, a dreamy jungle landscape with bandarlog monkeys and trailing lianas on a background of black lacquer. Designed by Caroline Duer for Hobe Erwin



Glistening metallic paper in a soft aquamarine shade covers a waste paper basket whereon tiny fish swim above undersea shells in tones of coral and brown. By James Whitfield



Pear box and tray of dark green wood entwined with leaves and vines. Découpage by Caroline Duer for Hobe Erwin. Left. Découpage picture in wallpaper border. By James Whitfield





NYHOLM

To banish Summer heat, set your table in cool, cool blues

Tables for Summer need stage-managing to tempt both eye and appetite—hence the dramatic luncheon table above. Its color scheme is blue, refreshing as a cool baby cloud. Its backdrop: Riverside Furniture's clear glass table framed, like the natural rush chairs, in aluminum; B. Altman. Its cast of characters: McGibbon's forget-me-not linen mats. Franciscan ware plates are pale and deeper blue; Cambridge's crystal goblets; both, B. Altman. Lunt's "English Shell" pattern in sterling. Centerpiece: Mary Ryan's "bird-cage", Abercrombie & Fitch

How to cook without a Cook

By June Platt



Two strikes of the clock, plus a rustle, plus a tap at my door; then two goodbyes and one click of the lock, plus two sighs of relief, and it's Thursday and cook's day off.

Cook goes off as gay as a lark, and we can't blame her for that. Seventeen hours of blessed freedom on her part, no orders to take, no dinner to get, no mountains of dishes to wash.

Cook goes off as gay as a lark and we are left with dinner to get, so what do we do about it? It all depends. We invariably (and optimistically) hope each week that a heavenly dinner invitation will be forthcoming, but unfortunately it must be cook's day off for everyone else, because Thursday night invitations seem very scarce—indeed, so scarce as to be practically non-existent!

Then why not go out for dinner to a little restaurant somewhere? All very well but "Where shall we go?" At six o'clock we begin thinking it over. By seven o'clock, likely as not, we are still thinking it over. We could go and have a spaghetti dinner, but that might make us fat. We could try the oyster place or the Swedish place, but how about that little French bistro on something or other street? Did we lose the card? We did. Oh dear, what a pity! I know where let's go! But no, we couldn't, because we shouldn't. It's too expensive, and besides we don't feel like dressing, and besides it's raining, and besides we're sleepy. So we sleep. We wake up. What time is it, darling? What? Oh, it can't be! But it is, and too late, of course, to go anywhere; so let's see what is in the refrigerator and on the pantry shelf. We look in and on and we soon see. And do we have a cozy, spur-of-the-moment supper, all by ourselves? We do. Is it good? It is indeed. What do we eat? I'll tell you later.

Then again, sometimes cook goes off as gay as a lark, never suspecting we have deliberately, surreptitiously planned to eat in. What's more, to have guests. We occasionally, suddenly, have an uncontrollable desire to have a perfect orgy of cooking. We love to cook, and we do it with a vengeance. Why surreptitiously? Because cook might offer to stay and help, and we happen to want to do it all ourselves. Seventeen hours of blessed freedom on our



our part—what a lark! Do we cook a good dinner? We do. Do we use too many pots and pans and dishes, and do we make a mess of the kitchen? We do. Do we leave it all for cook to clean up? No indeed, I should say not. We wouldn't dare, besides it really wouldn't be fair. But what about the dishes? We solve that problem neatly by having an extra maid who comes in by the hour, after dinner, and cleans up the mess, leaving

everything practically, if not quite, as clean as cook left it. Does cook ever discover how, "When the cat's away, the mice will play?" She does. Does she think we are odd? Of course.



EDDIE'S AURORA SARDINIA
LOBSTER. Split 2 small-sized live lobsters lengthwise. If you haven't

the courage to do it (I haven't) ask the fish man to do it for you, and ask him to deliver it as late as possible. Keep in the meantime wrapped in waxed paper, on ice, until ready to cook. Before cooking remove the stomach or lady—a small sac just back of the head—and the grey intestinal vein which runs from stomach to end of tail. Crack the large claws with a nut cracker—then lay the lobsters as flat as possible on a greased broiler with the pan under the broiler.

Chop very fine 1 clove of garlic and mix it with 1 tablespoon of finely chopped parsley. Sprinkle this over the exposed meat in the shells. Salt lightly and pepper copiously with freshly ground pepper. Pour over all a generous amount of pure Italian olive oil, and last of all sprinkle a little powdered dried origan from Sicily (Italian thyme leaves—herb procurable in Italian grocery shops, packed by Giovanni Busa) over all. Broil slowly for ten to twenty minutes, according to the size of the lobsters, basting from time to time with more olive oil. When the meat will pull away easily from the shell and it is opaque throughout, serve at once on hot platter, pouring the dripping over all. Serve Italian or French bread with this. For four.



SHALMARR. I'm always so pleased when a far-away friend thinks to send me a new food experience. This delectable treat arrived in Jimmy Reynolds' flowing hand. It is an Irish dish from Ballinasloe Athlone. Strange as it may seem, Jimmy tells me it is served there at tea time, accompanied by a large cup of English tea with cream and sugar; and to be truly Irish the tea should be served so strong "you could walk a cat on it".

The dish itself consists of, first, plenty of piping hot, Irish bacon—and it must be Irish—

(Continued on page 50)

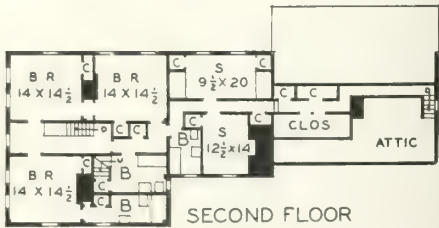
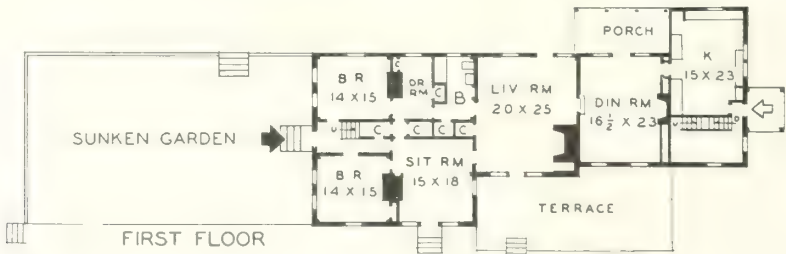
The house at Wood Creek Farm is now thirty miles from where it was originally built

Transplanted Colonial



WORTH

The charming home shown above is in Norfolk, Conn. The smaller picture shows the house as the owner found it in Goshen, Conn., about thirty miles away. Robert M. Carrère, New York architect, directed the work of dismantling the house, its removal (by the truckload) to the new site, and its careful reassembling and refurbishing. The story, on the next page, suggests that this kind of salvage work may be as economical as it is attractive



No survey has yet been made of the number of lovely old houses stranded by the march of progress in neighborhoods no longer fit to live in. There must be thousands of them. Most of us have seen one or more, and perhaps speculated idly on what wonders could be wrought by a coat of paint and a little intelligent work—if only the location were good.

And now comes the answer to this apparent impasse: buy the house, tear it down, move the pieces to a choice site, and put the house together again. This proposal, which may seem a little impractical at first blush, is actually quite sound when conditions are favorable.

First, you find a house which is in good condition structurally and which offers approximately the amount of space you require. If it is in a thoroughly undesirable neighborhood you should be able to buy it for from \$2,500 up. If you can buy it for \$6,000 or less there will be a decided equity in it for you.

Next, retain an architect who has had adequate experience in this kind of work. The job of taking down the house, moving it and rebuilding it should cost about 50% less than the same amount of house new. Whether the house is moved thirty miles, say, or fifty, is a relatively unimportant item in the cost. Heating, plumbing, wiring and other modernization work will cost something, but it is estimated that the owner will still have paid 30% under the price of a new house, if the original old one was bought for \$4,000 or under. Note well that the amount of the owner's equity depends considerably on how cheaply he can buy in the old house. Extensive additions will run the bill up, although subdivisions of existing space, changes in partitions, closets, bathrooms, etc. will not amount to much.

Wood Creek Farm, though by no means one of the least expensive, is an excellent example of what can be done with a typical old house.

Discovered by the present owner in Goshen, Connecticut, it was dismantled, piece by piece, and moved a distance of about thirty miles to Norfolk, Connecticut. There it was re-assembled, constantly under the eye of the architect, Robert M. Carrère. Every smallest piece of the original house went back into the exact place it had formerly occupied. The only new materials required were shingles for the roof and some new masonry in the foundations, (Continued on page 50)



THE PANELED LIVING ROOM IS MELLOW WITH AGE



THE DINING ROOM OPENS ON THE PORCH



EVERY FLOOR BOARD IS BACK IN ITS ORIGINAL POSITION



THE BACK PORCH IS A COOL RETREAT



THE REAR OF THE HOUSE, SEEN FROM THE WOOD-SHED

PRECIPITOUS WALLS OF CHALK RISE ABOVE THE TARN



DRAMATIC SECTION OF THE FORTY-MILE GORGE



CALLOWAY



6TH CENTURY TOWN OF ST. ENIMIE

The gorges of the Tarn in Southern France still retain the atmosphere of the Middle Ages



THE CANYON WIDENS AT THE CHATEAU DE LA CAZE



Legendary landscape

By John W. Vandercook

THE French, it has been observed, rarely travel; and when they do they confine their travels to their own country. Americans and English, careering briskly over the Third Republic, find this habit irritating. To the French it is entirely logical. Foreigners cross oceans and continents to see France. Is it not that one may reason, then, that France is worth regarding? France, its nationals insist, offers everything.

For example, the Gorges of the Tarn. The French are puzzled that so few foreigners know of them. The Tarn region is in no way inaccessible. A single day's drive north from Marseilles or two easy days by car from Paris brings one to the heart of it. Departure is perhaps more difficult. It is a little as if, without forewarning, one should "happen" on the Grand Canyon or the Yellowstone. One lingers out of sheer surprise.

The south-central part of France east of the Rhône rises abruptly into the rugged ranges of the Auvergne and the Cevennes, where a lean, pale, young Scotsman named Stevenson once memorably travelled with a donkey. A part of the district is a

high, windswept and almost lifeless plateau of white lime. The rock is porous. The rains that have fallen on it have carved out some of the most remarkable caves in Europe. Rivers, cutting through eternity into the soft chalk, have slashed the plateau at several points into deep canyons. The most spectacular of these is the forty-mile gorge of the River Tarn.

Spectacular is somehow an unexpected word for anything in France. French landscapes are ordinarily soft and tilled and habitable. Even for the Tarn country, a region outwardly as majestic and rugged as anything in the American West, the description is still not precisely right. Nature's spectacles are usually harsh. The Tarn canyon through two thousand years or more of being lived in by successive generations has become as curiously human as an old and beautifully tended garden.

There is an accessible and pleasant town called Mende, not far away to the north, which serves visitors as a comfortable point of entry. Mende stands on a terraced hill in the shelter of a high mountain precipice. A Re- (Continued on page 51)

World's Fair

BEHIND a thatched cottage in Gardens on Parade at the New York World's Fair winds a quiet woodland path that takes you miles away from the hubbub and vociferous glamor of the Fair. A twisting brook crosses it. In a little cove a bubbling spring sends out sandy ripples. Already birds have nested in the trees. Here peace and serenity are found.

In fact, peace and serenity and green and lovely growing beauty definitely set apart these five acres of gardens from the rest of the exhibits. The aim of those who designed Gardens on Parade was to be educational—to show gardening-minded people what a great variety of forms their hobby may take. It may be the rock garden (which visitors think is an original part of the rock formation on these Flushing Meadows!), or the rose garden, trim, orderly and colorful with its massed varieties, or the espaliered fruit trees that stretch along the fence and form bowers, or the patches laid out in precise color schemes, or the long pools on which water lilies float. Each type of garden has its own characteristic appeal, each its own individual quality of beauty.



ROCK GARDEN DESIGNED BY ZENON SCHREIBER

Already it is being whispered around New York and among those who have visited the Fair that a new sort of attraction awaits those who pass under the draped entrance of the huge blue and silver tent. It is the sort of attraction that just can't be defined because it has so much to do with affairs of the spirit. The traffic here is in a living beauty that changes from week to week as cavalcades of flowers succeed each other in fresh bursts of color.

In the center, like a stone dropped in a quiet pool to send out expanding ripples, is a garden designed to honor the memory of a man who did much to advance gardening in this country—T. A. Havemeyer. A shallow turf pool is rimmed with weeping cherries and in the immediate surrounding sections are grouped rare trees, shrubs and flowers.

It may be that you are fascinated by grasses: you'll find a pattern made with different kinds of turf. In another garden a blue and white scheme is being kept up through the seasons in a garden enclosed by yew and ennobled by clumpy old box. Nearby a modernist garden uses corrugated sheets of glass for a wall and the planting swirls about to find its pinnacle in a group of magnificent curly-leafed Chinese cabbage! Another garden, in an incredibly small space, has created illusions of distance by its clever hedges, behind which azaleas crowded their flowering in the Spring and the newest varieties of roses will blossom well into Autumn.

The French garden, with its curved hedges and strictly formal beds, attracts some visitors. Others find the elevated rock plant beds a delight—and a solution for those who are corpulent. To some the plantings of old herbs are a reminder that herb gardening has become fashionable again. The shrine of wild flowers to preserve also catches the eye, these treasures of meadow and hillside which are part of our native heritage.

Old-fashioned gardens, too, have an appeal as part of our gardening ancestry. Several are of this style, both formal



IN THE BOBBINK & ATKINS ROCK GARDEN

Gardens

and informal types. At the other end of the gardening orbit is the modern method of horticulture—growing plants without soil. One whole greenhouse demonstrates this in various stages. And while there is water gardening inside, sand gardening is directly outside—a cactus display of fascinating forms and colors sprouting from sun-blistered stretches of arid sand. In another greenhouse an undersea garden reveals an entirely different world of plant life.

And by this time, having circled the gardens that swing around these five acres, you come into the exhibition halls. Or you can go into them directly and then into the gardens. Here is a cool, shadowy contrast; a relief from the sunlight outside. All conceivable kinds of gardening gadgets line the walls. Each week flower shows are set up on long tables extending the length of the hall. At one end large air-conditioned shadow boxes hold flower arrangements made by prominent winners in garden club competitions; these are changed every few days. It is hard to think of a phase of gardening activity that does not find its place here. The newest and rarest flowers as they come into bloom are displayed in the great entrance rotunda that looks like a crusader's tent.

Who made these gardens? To name them all would require column after column of text. Garden clubs, horticultural societies, botanical gardens, experiment stations, associations of nurserymen and florists' clubs, owners of large estates, growers of fine plants whose names are familiar to all who love gardens, manufacturers whose products are equally well known—these all have combined to make Gardens on Parade a fascinating and changing pattern of growing beauty and, to those who come there, a new and vivid experience.



THE GREAT ROSE GARDEN BY JACKSON & PERKINS



INTO THE LEVISON GARDEN



BLUE AND WHITE LEVISON GARDEN

*Louis XV Modern, curved companion to straight Swedish,
is the newest of the Transitional styles*

Pompadour of Moderns

MODERN, today's wonder child, hasn't yet ceased to amaze us with its versatility. First appearing in straight lines and sharp corners, it subsequently relaxed a little into the softer Swedish versions and now blossoms forth in the full curves and tenuous proportions of Louis XV Modern. This new transitional period, developed in light natural cherry wood, keynotes a four-room

apartment at Marshall Field & Co. in Chicago. All rooms are carried out in only two colors—almond green and rose.

In the L-shaped living room below: almond green walls, darker frieze rug. Rose chintz curtains over frosty silk gauze. Rose textured fabric on fireplace chairs, green stripe on love-seats, ivory brocade with green and rose fans on bridge chairs.



THE L-SHAPED LIVING ROOM PROVIDES THREE FURNITURE GROUPINGS



THE STUDY, AT THE RIGHT OF THE FIREPLACE



DIRECTLY ABOVE: The dining room wall-paper spreads green plumes on white. Green and white stripes of Celanese drape the window; rug is rose. Chair covers are almond green damask with rose motifs. Upholstered pieces, Michigan Seating; other furniture, Widdicomb

TOP LEFT: In one bedroom, wallpaper is a pink and white stripe, topped with a bowknot border of almond green. Draperies, pink Celanese over white; rug, almond green with rose snowflakes. Green, pink and brown chintz covers the chairs; spreads are embroidered lawn over green taffeta.

TOP RIGHT: A detail of the other bedroom shows to advantage the graceful lines, neat hardware of the Louis XV Modern dresser.



THE BRIDGE GROUP IS OPPOSITE THE STUDY

HEDRICH



*French Provincial accented with modern colors
creates a successful design for country living*

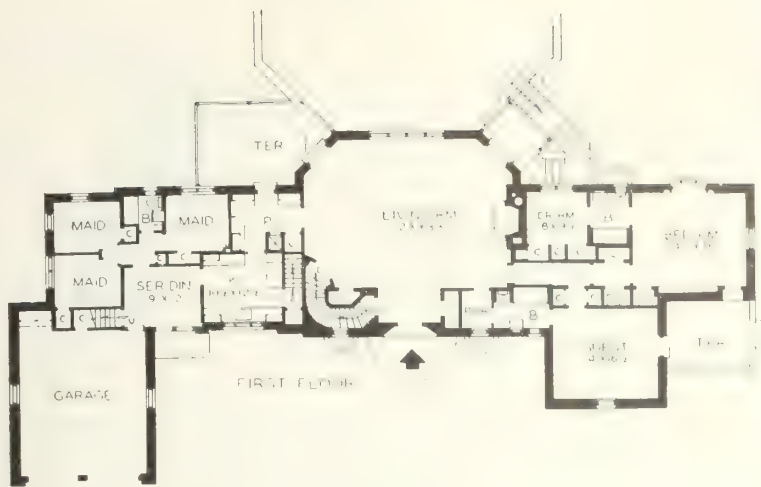
Sophisticated Provincial



The living-and-dining room of this Scarsdale, N. Y., house gathers smartness and distinction from the lively combination of French Provincial furniture and modern fabrics. Colors are beige, ashes of roses and sea blue. The long, curved sofa all but surrounds the especially designed plant table by the windows



In the master bedroom on the ground floor light refreshing colors—pale pink for the walls, white draperies and a raspberry colored rug—provide a contemporary background for antique Provincial pieces. Near the bow window, flanked by tall slender niches, is a comfortable chaise-longue and chair combination



The exterior is simple yet sophisticated, as indigenous to the countryside as the native stones used for its walls. Rusty red shutters blend with the weathered shingles of the roof. Verna Cook Salomonsky, architect; H. J. Marquardt, landscape architect; Arthur John Hocking and Jerry P. Sullivan, interior decorators

BELOW: The game room with its robust brick fireplace, brick floor and pickled oak furniture has the casual informality characteristic of country entertainment. The rough plaster walls and ceiling are painted a light blue-gray while the niche, left of the fireplace, is terra cotta colored to harmonize with the brickwork



The Gardener's Calendar

August



- 1** Now that tall phlox is crowding the border, make color notes on it and tag those clumps that you intend to lift or shift in the Autumn.
- 2** Stop feeding roses. Keep the soil cultivated to make a dust mulch. Water the ground well but do not water foliage. Continue spraying or dusting.
- 5** Since Summer is the dormant season for Oriental poppies, they can be lifted and divided now. You can also replant crown imperials and doronicums.
- 4** Prune back wayward shoots of wistaria to within 4' of the old wood. Their fruiting season over, cut old canes from raspberries and burn them.
- 5** To blanch cauliflower, pull leaves over the top and tie with string. Eggplants and peppers should be picked to make room for new fruit. Thin late beets.
- 6** English ivy cuttings if rooted now will make house plants for Winter. Order madonna lilies and dig up and divide old plantings if they have become crowded.
- 7** Mildew on phlox can be dispelled with a dust or spray of powdered sulphur or some named specific. Dust several times a week, early in the morning.
- 8** Late afternoon and early evening are the best times to water, except roses. These should never be watered later than noon, since evening sprays induce mildew.
- 9** Place a shingle under muskmelons and watermelons to prevent decay. If cabbage heads start splitting, bend over to break root on one side and check growth.
- 10** August is the season for planting the new strawberry bed. Buy pot-grown plants or re-set home-grown runners. Keep them well watered for a month.
- 11** When lice begin making slums of the backs of nasturtium leaves, clear them out with a nicotine spray. Have you studied bulb catalogs for Fall ordering?
- 12** Like the poor, weeds will always be with us and even in these blistering dog days you have to keep after them. A weed in time saves nine thousand.
- 13** From August on you can move and plant evergreens. By that time the growing tips have matured. Water them thoroughly both before and after they are moved.
- 14** Pansies and forget-me-nots should be sown now. Don't pinch the pennies on pansy seed. Keep the flats or seed beds shaded until germination, and shade seedlings.
- 15** Those rampant growers—aubrietias, arenaria, bugle, creeping phlox, sedum and snow-in-Summer—want to be cut back now lest they crowd other plants.
- 16** Go around among the borders and pick up chance foxglove seedlings. They save the bother of growing them. Strip off and burn diseased hollyhock foliage.
- 17** Order peonies now for September planting. And if you are a peony fan, you ought to join the American Peony Society. Its publications are helpful.
- 18** For that matter, if you like roses you ought to join the American Rose Society, and if it's iris, the American Iris Society. Help advance your favorite flower.
- 19** Shall you move a peony that has been in one place a long time? If it flowers well, resist the temptation. Don't be one of these always-changing gardeners.
- 20** The Virginia blue bell, *Mertensia*, being dormant at this time of year, can be lifted. Cut off and burn unsightly foliage of the bleeding hearts.
- 21** At this time of August, set out colchicums and Fall crocuses. They flower in a few weeks. Set under shrubs where mower won't destroy their foliage.
- 22** Even at this late season, celery, potatoes and tomatoes will get blights. Spray them with Bordeaux mixture. But be sure and wash off these vegetables.
- 23** Gastronomic notes: Dig potatoes as you need them for the table, when the tops have died. Eat white onions first and save the yellows for Winter consumption.
- 24** For bigger terminal flowers on chrysanthemums, start nipping off side buds. Give the plants a spot of sheep manure and keep them well watered from now on.
- 25** As Autumn is the ideal time for making lawns, the ground should be gotten in good tilth now. Order superphosphate or a 4-12-4 fertilizer to use before seeding.
- 26** If you have tired of the same old house plants, why not try some new ones? Your favorite nurseryman will help you make a selection. See July HOUSE & GARDEN.
- 27** Your daffodil order ought to be in by now. Order some in mixture for naturalizing if you have a spare stretch of orchard or meadow land to take them.
- 28** And while you are at this, survey your place for protected pockets and nooks where you can set out colonies of the smaller bulbs—muscaria, squills, etc.
- 29** The trick with Brussels sprouts—to make them grow sprouts instead of going to foliage—is to pack the soil tight around the plants. Spray against aphids.
- 30** Flower heads to be dried and used as Winter bouquets can be picked, bunched and hung upside down in some cool dry place. When dried, wrap them in paper.
- 31** Might we suggest that garden clubs include among papers assigned to members some phases of flower history? Say, *Rosa indica* and its hybrids, or the story of the Wardian case, or the romance of plant exploring. The history of the rose in America is worth investigating. Or famous women gardeners here and abroad.

Summer Time Tables



Auspicious start for a summer meal would be this delectable pea soup—smooth as cream itself and tasting of June gardens. Tender peas, fresh table butter and delicate seasonings are lightly blended. Top off, if you will, with a crisp salad and fruit. But to awaken summer appetites, head your menu with—

Campbell's PEA SOUP



It's an old Southern custom—to serve chicken gumbo. Today, hostesses everywhere observe this custom with appetizing plates of *Campbell's* Chicken Gumbo. Young okra, luscious tomatoes and tender chicken meat—a recipe adapted from that of the Creole cooks of old Louisiana. They would nod their approval. So will you.

Campbell's CHICKEN GUMBO

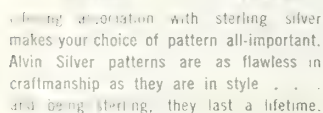


Center of attraction on *this* summertime table—bright plates of *Campbell's* Tomato Soup. Its sprightly flavor comes straight from tomatoes, bright red, plump and firm. Clever ladies have discovered that, plain or as a cream of tomato, here is a soup to assure the success of any lunch or dinner. So, naturally, they serve it often.

Campbell's TOMATO SOUP



To grace your table
beautifully...correctly...
for every occasion...



SEE THEM AT YOUR JEWELERS

FREE

We will be pleased to send complete descriptions of projects and our patterns. Check those you want and send with payment and return.

ENGLISH ROSE
MAY 1951

BRILL AL BOUQUET
MARYLAND
DELLA ROBBIA
ROMANTIQUE

THE ALVIN SILVERSMITHS
Masters of Custom Silver Design for 50 Years
PROVIDENCE • RHODE ISLAND

(CONTINUED FROM PAGE 39)

The owner of Wood Creek Farm was insistent that absolutely authentic Colonial interiors be maintained; it was therefore necessary that all plumbing and heating lines, ducts and

Perhaps one of the most fascinating

problems, as well as one of the most essential factors, in this type of work is that every dimension in every part of the house be meticulously maintained. This is necessary in order that flooring, paneling and all the trim—cornices, chair-rail, etc.—can be reassembled exactly as they were, without patching.

(CONTINUED FROM PAGE 37)

CATHERINE'S SOUP. Chop fine the heart of 1 head of Boston lettuce with the leaves of 1 bunch of watercress. Cook five minutes in butter until they just begin to brown. Then add 2 cans of consommé and a small cheese cloth bag containing 2 teaspoons of soup herbs. Simmer for one hour. When ready to serve add the yolks of 2 eggs beaten with 1 cup of cream, and heat, stirring all the time, but do not let it

MILK ONION SOUP. Chop fine 3 yellow onions. Cook slowly in $\frac{1}{8}$ butter until lightly browned. Stir frequently and when very soft add a pinch of sugar and 1 cup of hot water. Continue cooking slowly half an hour. Salt lightly and add 1 quart of hot milk. Cook a minute or two, then add more salt and freshly ground pepper to taste and pour into a hot soup tureen in which you have just placed a small lump of butter. Serve at once at table.

(Continued on page 52)

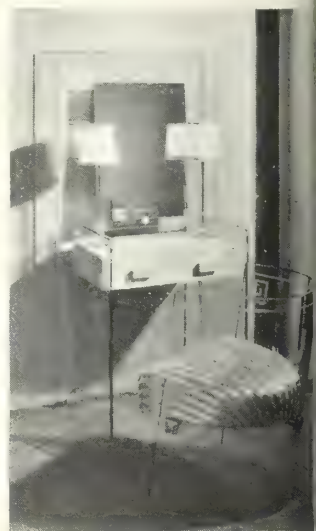
(CONTINUED FROM PAGE 14)

The industrial designers, too, have been tempted by the possibilities of

glass. The furniture of the all-glass apartment in the Glass Center, designed by Skidmore and Owings, John Moss Associate, includes a dining table of black Carrara glass set on glass supports, with sand-blasted polka dots for decoration; semi-circular barrel-back chairs made by bending single pieces of plate glass; a card table; and a built-in birdcage six feet tall.

BELOW: Green cacti grow in a built-in terrarium before the central living room window in the Pittsburgh Plate Glass House at the Fair. Bright yellow chairs flank the round glass table set on a circular aquarium base, from Modernage

RIGHT: This chair molded from a single piece of glass is part of a bedroom group at B. Altman in New York, and was made by Pittsburgh Plate Glass. The dressing table is also used in the bedroom of the house shown on pages 16-17



ABOVE: Today's fabrics woven from glass run to soft tones such as cream, pale blue, gray or sand, and to warm gold. These fiberglass draperies are blue and white; curtains are white fiberglass net. J. H. Thorp

LEGENDARY LANDSCAPE

(CONTINUED FROM PAGE 41)

ance cathedral rises majestically
ve the huddled slates and chimney-
of its old houses, and a gay little
r circles them. Mende was fortified
ing the long centuries when the
er barons defied both Burgundy
France from the region's fastnesses,
the ramparts are gone now and the
n is ringed with trees instead. Its
ple have the gracious manners of
South—and they cook well!

rom Mende a road winds southward
ough pleasant river valleys, then cir-
up among dark, bare mountains.
wisting descent brings one to the
ley of the Tarn.

A MEDIAEVAL FAIRY TALE

begins like a mediæval fairy tale.
re are bird-notes in the woods. The
has a soft and queerly golden splen-
Poplars bend by the clear river.
arched stone bridge that goes too
ply up, then down again, for any-
ing but a plumed knight's horse,
esses it between two meadows. On
slope above is an ancient towered
le, the château de Rochblave. It
s real as childhood and as far away.
re are no voices but the ripple of
river.

he canyon soon narrows. The rust-
and white cliff walls rise up a
usand feet at either side. The pace,
n a remembered narrative, changes.
re were black knights, too. Castel-
ic, five miles away, is more exactly
ogre's castle out of legend than any-
ng one has any right to come upon
waking hours. The Gorge at Castel-
ic is narrow. The left bank is more
n sheer, for the swift, glass-green
er has furrowed out the bottom of
precipice so that it actually leans
ward. At its base, on a narrow ledge,
a village of a dozen houses, their rear
ms carved out of the chalk cliff. The
y access to them is by boat, for the
isade above them is impregnable.
ove the settlement—hundreds of feet
ve—on the very pinnacle of the cliff,
the château of the ancient lords of
stebouc. It is a ruin now. No dark-
on of the Tarn has glowered down
m that eagle's nest of time-worn
ne for three long centuries. But its
auty remains. Visored ghosts must
netimes walk there in the moonlight.

As in most of France, there are fre-
ent villages along the forty-mile
gth of the Gorge. The rains of ages
ve washed rich soil down onto ter-
ces, and there are willow-bordered
adows by the river's edge. Subsis-
nce in the Gorge is therefore possible.

The towns are tiny and incomparably
l. St. Énimie, a Tarn metropolis of
me 372 inhabitants, is unusual in that
can fix its origin in time. In the Sixth
entury, a Frankish princess found
ere a miraculous spring which cured
r of a dreadful malady. The convent
e founded is hewn out of the cliff's
ce high above the town.

The cobbled streets of St. Énimie
e only a few feet wide. Since the
llage climbs the steep slope, many of
em consist of rough flights of steps.
ouses are built against each other
r support. Some are connected by
ortless Roman arches of uncut
cks. The roofs are shingled with

loose plates of stone, picked up in the
fields above. Nothing has changed for
centuries.

The passage down the valley never
grows monotonous. There are mag-
nificent views at each fresh turning of
the road. At one point where the can-
yon widens and becomes wooded and
greenly fertile is a lovely 15th Century
manor-house, the Chateau de la Caze,
now converted into a charming tran-
quil hotel. At the far end of the valley
several imaginative citizens of the Re-
public have built Summer places out
of the relics of centuries-old stone
houses. One has for its terrace the sur-
viving half of a broken Gothic bridge.
All overhang the crystal stream of the
river in situations of exquisite beauty.

The tourists who go to the Tarn often
make a part of the journey through
the Gorges in punts. The "center" for
these incomparable excursions is a vil-
lage called La Malène.

If France, in moments of silence in
the canyon, has sometimes seemed far
away, at La Malène one is happily back
in the very midst of it. La Malène,
though it has even fewer regular resi-
dents than St. Énimie, has a café, com-
plete with sidewalk terrace, half-a-
dozen little round iron tables and three
plane trees. *Monsieur le patron* is a
local *personnage*. He is quite round.
His face is gleaming crimson and he
bounds with energy. His accent of
Languedoc sounds not unlike his na-
tive river where it bubbles down some
cascade. On Sundays he wears a black
suit.

Monsieur is an ancient colonial, a
retired *sous-officier* of one of the French
army's most restless legions. His tiny,
immaculate hotel shows numerous evi-
dences of his travels. Indo-Chinese Bud-
dhas sit surprisingly among the red-
checked tablecloths. The barroom
where the select male society of the
Gorge plays dominoes is decorated by
festooned spears from Africa. A mon-
strous tiger-skin all but hides one wall.

Monsieur le patron was born in the
Gorge. It seems to no one in any way
unnatural that after seeing the world
he has returned to it. Many of the
people of the strange and lovely country
of the Tarn have never left it, never
once scaled its mighty walls to glimpse
the world beyond. Many have never
seen a railroad, a movie, or a radio.

PEOPLE OF THE TARN

Yet—they are French. They pay
taxes, and the prices they get for their
almonds and for their coarse red wine
suffer market fluctuations. The fat priest
in long cassock and pancake hat whom
one sees bicycling sturdily along the
road was educated in Paris and is not
above discussion.

The folk of the Tarn are not unaware
of the troubles of the larger world. But
like most of their compatriots from
Menton to Calais they are not distur-
bed. There is work to do tomorrow.
The bell sounds in the worn church just
as it has these thousand years or more.
One need but look upward to the ruined
castles on the frowning tumbled heights
to know that fear was known before—
and passed. All passes. But secure,
strong France remains.

Lazy Days

—Here is how they dream them away in Ha-
waii...with tall, cool glasses of Dole
Pineapple Juice. And on the Main-
land as well...you'll find the tempt-
ing fragrance and flavor of Dole

Pineapple Juice make relaxation a
joy during these last days of sum-
mer. Fill a glass now with this pure,
nature-sweetened juice from Hawaii
...and sip its refreshing goodness
on your porch or in your garden.



MUNKACSI

(An advertisement for the Hawaiian Pineapple Co., Ltd.)



HOW TO COOK WITHOUT A COOK

(CONTINUED FROM PAGE 50)

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It Stings the Fuel Bill This Yello-Jacket Burnham Boiler

IF you have ever been stung by an eight cylinder yellow jacket, you have a fair idea of the rumpus this new Yello-Jacket Boiler can play with your fuel bill.

Besides stinging the bill for heating your home, it also furnishes your bath and kitchen with a constant supply of hot water at practically no cost.

You don't even need the usual hot water storage tank. The Biltin Tankless Taco Heater that's part of the inside of the boiler does the trick. The jacket of this new boiler is a pleasing dandelion yellow.

You can use any fuel, any way you want to. If you want your fuel bill stung, you'll be sending for the booklet about this Yello-Jacket Boiler.

Burnham Boiler
CORPORATION

IRVINGTON, N. Y. ZANESVILLE, OHIO

accompanied by a plate of thin slices of hard roll lightly toasted on one side, the other side spread while hot with butter, sprinkled with grated Parmesan cheese, and put under a broiler just long enough to brown lightly. For six.

BAKED BEANS. Open 3 11-oz. cans of oven-baked Beans with pork—without tomato—Boston style. Put them into a small bean pot or Pyrex baking dish with a cover. Cut 3 slices of bacon into inch strips and fry them just long enough to render some of their fat, but don't let them get crisp. Drain off the fat and add the bacon to the beans. Add 1 whole peeled white onion. Next mix 1 teaspoon of dry mustard to a smooth paste with 2 teaspoons of Worcestershire, then add $\frac{1}{4}$ cup maple syrup and pour the whole mixture over the beans.

Stir gently with a fork to bury the onion and bacon. Then cut 3 or 4 more slices of bacon into inch squares and cover the surface of the beans with them. Then pour over the whole about 1 tablespoon more of maple syrup. Cover and bake in a 400° oven for about twenty minutes, then remove the cover and continue baking for another three quarters of an hour or until the bacon is nice and brown on top. Serve immediately. For six.

LAMB KIDNEYS AND MUSHROOMS À LA MOFFAT. Remove fat from 12 lamb kidneys. Wash and remove membrane. Cut in thin slices with a sharp knife, being careful not to include any of the hard white part. Wash, stem and slice 1 pound of mushrooms. Do not include the stems. Peel and chop fine 6 or 8 shallots and put them in an earthenware casserole with $\frac{1}{8}$ pound of fresh sweet butter. Place on low fire and cook gently until a delicate brown, then add the kidneys and the mushrooms. Moisten them with $\frac{1}{2}$ cup of dry white wine, $\frac{1}{2}$ wine glass of Madeira, and about $\frac{1}{2}$ liqueur glass of your very best cognac. Cover and simmer very gently, stirring occasionally, for one and a half hours.

Just before serving thicken juice slightly by adding $\frac{1}{2}$ tablespoon of flour creamed with $\frac{1}{2}$ tablespoon of butter. Cook a minute or two longer, then season to taste with salt, freshly ground pepper, and about 1 teaspoon of tarragon vinegar. Serve with French or Italian bread, accompanied by

chilled white wine or a small glass of Moselle wine. For four.

PETITS POTS DE CRÈME AU FROMAGE. Grate Swiss cheese until you have $1\frac{1}{2}$ cups of it. Beat well 4 whole eggs with a fork, adding gradually 2 cups of heavy cream. Add salt and Cayenne pepper to taste, also a pinch of nutmeg, if you like it. Add 1 cup of the cheese, stir well, and pour it into six little custard cups, being sure that part of the cheese goes into each one. Place the cups in a pan of hot water and bake in a moderate oven for about 30 minutes, or until set. Just before serving sprinkle the rest of the cheese over each one and serve at once. For six.

CUCUMBERS IN SOUR CREAM. Soak peeled, sliced cucumbers in ice water until crisp. Drain well, and add to them several white onions sliced paper thin. Sprinkle with salt and plenty of freshly ground black pepper, and pour over them $\frac{1}{2}$ cup or more of vinegar, and place in a cold place for about half an hour. Drain when ready to serve and pour over them 1 cup or more of sour cream. Stir well with a spoon and serve at once.

SABAYON. Beat the yolks of 6 eggs well, adding gradually $\frac{1}{2}$ cup of sugar. When light and creamy in color add $\frac{3}{8}$ cup of Marsala wine. Place in top of large double boiler and beat with rotary beater continuously until the mixture foams way up and is heated through and begins to thicken well, but do not overcook it. Pour into wine glasses and serve at once. A pinch of cinnamon may be added. For four.

SCOTCH TRIFLE. Split 12 lady fingers and spread with strawberry or apricot jam, then put them together again. Lay them in a dish and sprinkle them well with sherry. Make a thick, smooth custard in the usual way, using 4 yolks, 1 pint of milk and 4 tablespoons of sugar. Flavor with vanilla. Pour hot over the lady fingers and don't disturb until cold. When cold beat 1 cup of cream and pile it on top. Sprinkle with chopped walnuts. Place in refrigerator to chill for at least an hour. Serve very cold. For six.

TOMBSTONE PUDDING. Place $1\frac{1}{2}$ dozen crushed dry almond macaroons in bottom of a large Pyrex or baking dish. Beat well the yolks of 6 eggs with 2

(Continued on page 55)



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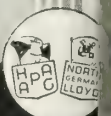
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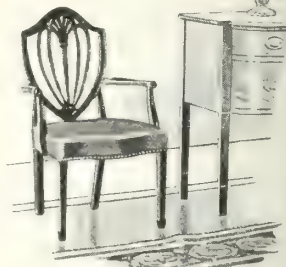
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A directory of distinguished hotels and resorts

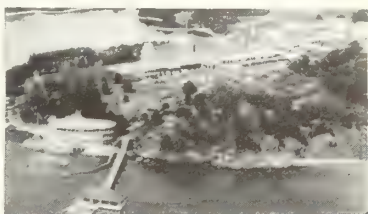
SUMMER DOG SHOWS

The thought of a successful Summer dog show west of Philadelphia is usually enough to make the average dog enthusiasts blanch. However, the Chagrin Valley Hunt Club Show promises to be eminently successful. The show has excellent backing and the entry list will be a most impressive one. The date is August 27th and the place Gates Hills, Ohio.

Also do not forget the Lackawanna Kennel Club's Dog Show at Skytop, Pennsylvania. To be held August 5th.

NEW HAMPSHIRE

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The Gramatan. Restricted. Country surroundings. city convenience. 28 minutes to World's Fair or Grand Central. Daily: from \$3. Weekly rates. Booklet.

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Mount Pleasant Hotel. For discriminating people whose watchword must be economy. All sports—easily accessible. Private Beach. Splendid Meals.

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NEW YORK

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The September Number of House & Garden

A DOUBLE NUMBER

FEATURING
 In Section I

Furniture and Decoration

In Section II

Autumn Homebuilders' Guide

will be on sale at your dealer's on August 22

NEW BROOMS

(CONTINUED FROM PAGE 19)

plants at this time of year with Arboretum visitors. The bushes are covered with pale lemon yellow flowers distributed all along the previous year's twig growth. (It is a hybrid between the White Spanish Broom, *C. multiflorus*, and *C. purgans*). This plant first appeared in the nurseries of Wheeler in Warminster, England, about 1867, in a row of *Cytisus purgans* seedlings. Because it is a hybrid it does not come true from seed. Its seedlings usually revert to the white-flowered *C. multiflorus*, which is its other parent.

However, the flowers are such a beautiful pale lemon yellow color that they are an easy reminder to even the most casual observer that there are few woody plants blessed with such a beautiful shade of yellow. Its very dense habit of growth and slender erect branches appear very graceful in even the slightest breeze. The plants in the Arboretum are about four feet tall, and even though the color of the flowers is not particularly pleasing, here is a plant which every garden could well afford to acquire.

SUMMER-FLOWERING BROOMS

At least two of the brooms are conspicuous for their flowers in the Summer. The bigflower broom (*C. supinus*) flowers in June and July and is prominent because it is one of the few members of this genus with its flowers clustered at the end of its current year's growth. The flowers are yellow to brownish and considerably larger than the flowers of most other brooms.

Another Summer-flowering broom,

recommended particularly by the late Professor C. S. Sargent and E. H. Wilson of the Arboretum, is the spike broom, *Cytisus nigricans*. This native of central and southeastern Europe never fails to bloom in the Summer and is always covered with yellow flower spikes sometimes as much as ten inches long. It is easily recognized, for it is the only broom to bloom during July and August with flowers in spikes.

Because it flowers on growth of current year (Spring-flowering brooms flower on growth made the previous year), any necessary pruning should always be done before the growth starts in the Spring. When the blooming has ceased the flower spikes should be removed, to prevent seeding and so conserve the energy of the plant for vegetative growth. Linnaeus gave this plant the specific name *nigricans* because the flowers turn black when dried. Wherever Summer bloom is desired this splendid ornamental should have a place.

COLORFUL AND ORNAMENTAL

The brooms, then, are really excellent ornamentals. They are not all completely hardy in all regions of the United States, but where they can be grown they lend year-round interest in the garden. Typically considered as having yellow flowers, it has been seen that the white, purple and red-flowering species and varieties are unusually prominent. Although there are many more brooms, the species and varieties here mentioned are among the best and it is from these that the gardener should make his first selections.

HOW TO COOK WITHOUT A COOK

(CONTINUED FROM PAGE 52)

tablespoons of powdered sugar, then add gradually 1 wine glass of sherry which you have heated separately. Put the whole in top part of large double boiler over hot water and beat with rotary beater until the mixture foams up and is slightly warmed through, but avoid really allowing it to cook. Pour it in its foamy state over the macaroons. Next make a meringue by beating the whites of 6 eggs with a pinch of salt until stiff; then beat in 1 scant cup of powdered sugar and

flavor with a little vanilla. When very stiff spread it evenly over the surface of the pudding, being sure that the meringue touches the rim of the dish all around to avoid its shrinking away from the edge while baking. Now stick previously blanched and dried almonds perpendicularly and evenly into the meringue, simulating tombstones in a graveyard. Place dish in a moderately hot oven and bake just long enough to brown the meringue and nuts lightly. Serve at once with cream. For six.

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CARRY ME BACK TO OLD VIRGINIA is a beautiful picture book of Utopian vacation spots and famous landmarks to visit in the Old Dominion—historic shrines, national and state parks; battlefields; seashore and forests. Complete historical and informative notes accompany each picture. VIRGINIA CONSERVATION COMMISSION, DEPT. G-8, RICHMOND, VA.

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STUMPP & WALTER'S Bulbs 1939 features five new exhibition tulips—"Yellow Giant," "Dido," "King George V," "The Bishop," and "City of Haarlem," and—for a beautiful early blooming garden in the Spring—lists advance offerings for fall planting of standard and new varieties of hyacinths, daffodils and tulips. STUMPP & WALTER, DEPT. H, 132 CHURCH ST., N. Y. C.

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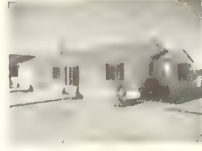
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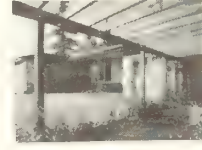
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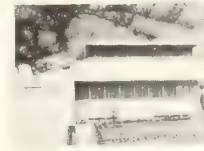
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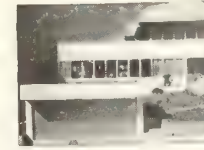
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HOW MUCH WILL IT COST?



ROYAL BARRY WILLS, ARCHITECT. SEE PAGE 17



HASKELL

THIS presentation of thirty small houses in the price range between \$5,000 and \$10,000 seems especially timely. Never before has there been evident such a wide-spread interest in the type of home which is compactly and economically designed and which is definitely in the low-cost bracket. At the same time there has been a very marked rise in the architectural standards by which the small house is measured, showing that, whereas the savings in original cost, upkeep and operation of such a home appeal to many home-builders, their desire for quality in design, materials and workmanship has increased rather than lessened.

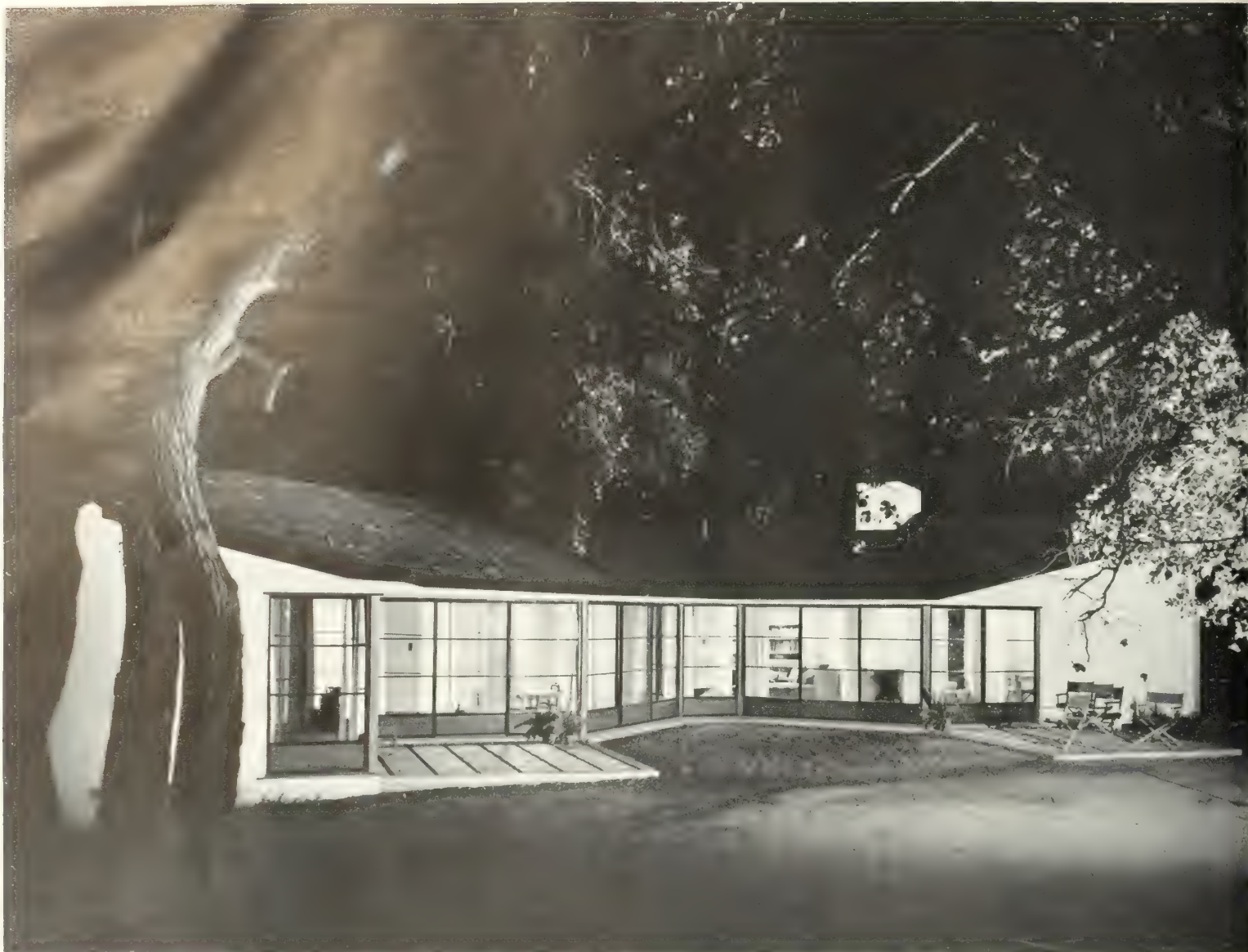
Cost is always an important item, but never more so than in the case of the small house. Knowing that every one of our readers who looks at the houses in this issue will be interested in seeing how much they cost, we have included with each house the cost figure as given us by the architect. But we cannot be too emphatic in urging our readers not to construe this figure as meaning that this same house, or one of the same size, could be built elsewhere and at a later date for the same figure.

As a matter of fact, estimating the cost of a house accurately is a very difficult feat, and one which is approached with due caution by architects and contractors who know their work. Consider, for example, the regular procedure when a client is working with his architect on the design of his new home. The architect will make a rough calculation of the cost to go with the preliminary sketch. This is merely an approximation, since it is not based on detailed plans and specifications. In the later stages, the architect will make a more accurate estimate of the cost based on the cubic foot content of the house and an estimated cost per cubic foot considering the materials and labor involved. This should still not be taken as the ultimate in cost figures, but rather as a check to show whether the budget has been exceeded and whether some changes must still be made.

The only reliable cost figure is that which is obtained from builders when the plans are submitted to them for bids and their proposals are returned. Better than anyone else the reputable builder should know costs in his locality. Yet no matter how carefully and in what detail the plans and specifications have been prepared, there will be a variation of perhaps as much as 50% between the low bid and the highest.

The lesson is obvious. When even experienced contractors, with all the facts and figures in front of them, do not agree on what a given house should cost to build, in a given location, at a given time—then any fixed cost figure applied to a house must be considered simply as a convenient but approximate measure, subject to revision for specific conditions.

*Advice for the prospective builder concerning the difference
between reliable cost figures and convenient approximations*



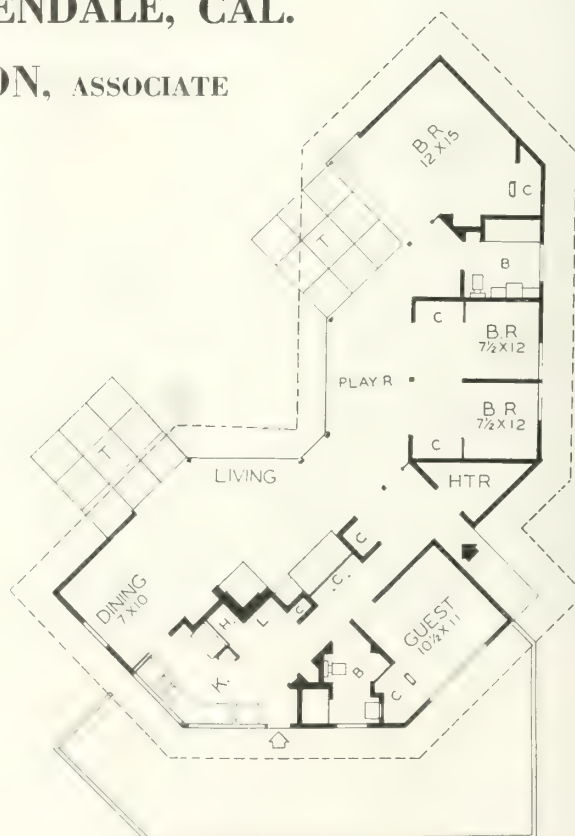
DAPPRICH

1 MR. GEORGE C. BAUER, OWNER; GLENDALE, CAL. H. H. HARRIS, DESIGNER; C. ANDERSON, ASSOCIATE

THE unusual shape of this house is not an arbitrary stylistic "feature". It is the result of considerable experiment aimed at evolving a plan to satisfy the owners' particular requirements within the limiting conditions of the site. The latter is bordered by a road on the north, so this side of the house is protected by a walled service yard, part of which is screened off as a private garden for the guest room (which can double as a maid's room). On the south-east, however, are trees and privacy, and tall sliding windows enable the whole 64 ft. of the building's length to be thrown open to the garden. The skillful use of glass in this house won for the architect a prize in the second Pittsburgh Glass Institute Competition. Built in 1933; cost \$6,500.

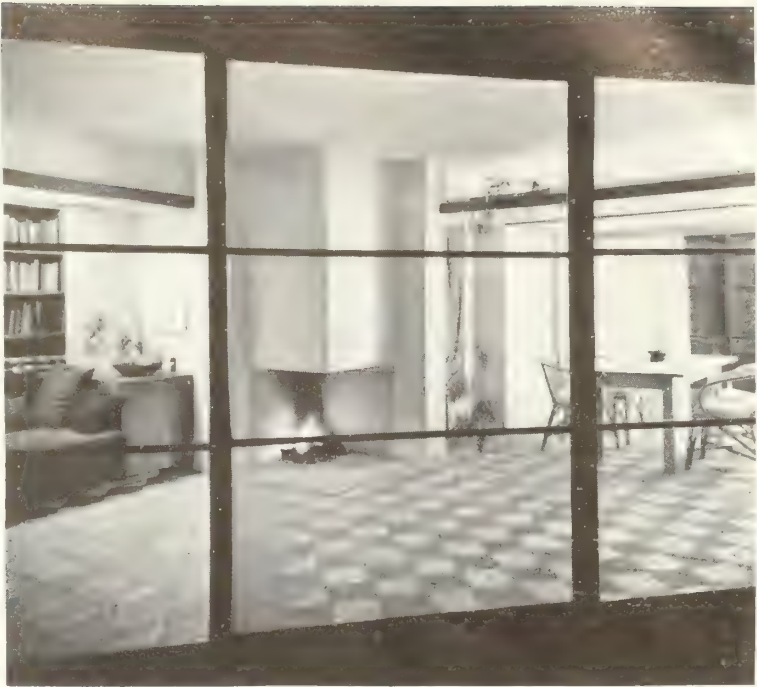
CONSTRUCTION DATA:

WALLS: Stucco. ROOF: Redwood shingles. INSULATION: None. WINDOWS: Wood, horizontal sliding. COLOR SCHEME: Walls, gray-green; roof, brown. HEATING: Gas; warm air.



RIGHT: The plan is so open that the living room fireplace can be seen from all the master rooms and from the garden. Yet the shape of the building is so manipulated that there is sufficient distinction between the different types of living area without the need for solid partitions

BELOW: Instead of the conventional two bedrooms for the children there are two very small rooms, each just large enough for a bed and bureaux, divided from each other and from the large, sunny playroom by folding partitions. These give the whole area a useful flexibility



ABOVE: The dining section of the living area, with one of the glass screens slid back to give access to the terrace. The floors throughout are covered with natural-colored grass matting. Walls are pale yellow stucco, ceilings pinkish white. All the upholstery is burnt orange



LEFT: Looking across the living area to the bedroom wing. The shape of the building and its large glass areas create the impression of the garden actually penetrating the mass of the house. The curtains are of natural color heavy pongee silk, the window rails dyed black

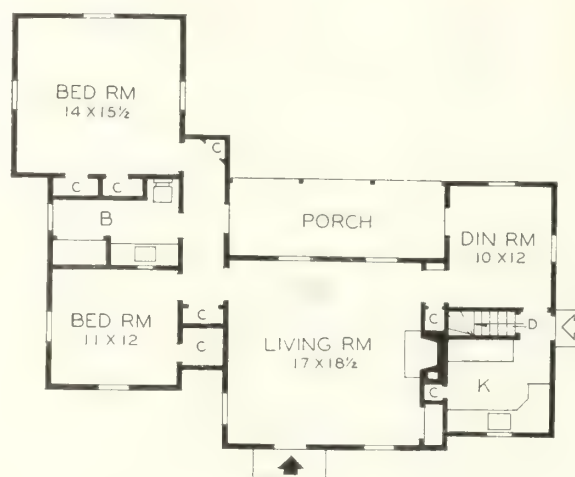


2 MR. JAMES H. BURNLEY, OWNER; CHARLOTTESVILLE, VA. GRIGG & JOHNSON, ARCHITECTS

THE rambling lines of this traditional home have been skillfully adapted to the demands of modern living. By placing the master bedroom, the dining room and a pleasantly sheltered porch at the rear of the building, these rooms are given added privacy and the advantages of a fine mountain view. Careful thought has been directed to providing good cross-ventilation in all the principal rooms. The second floor has been left unfinished, with space allowed for a stairway in the entrance corner of the living room. A detached garage includes a servant's room and bath. Built in 1937; 24,518 cu. ft.; cost \$5,347 (excluding garage and landscaping).

CONSTRUCTION DATA:

WALLS and ROOF: Wood shingles. INSULATION: Walls, 2nd floor ceilings, roofs. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, gray; roof, black; trim, white; blinds, dark green. HEATING: Oil; Winter air conditioning.



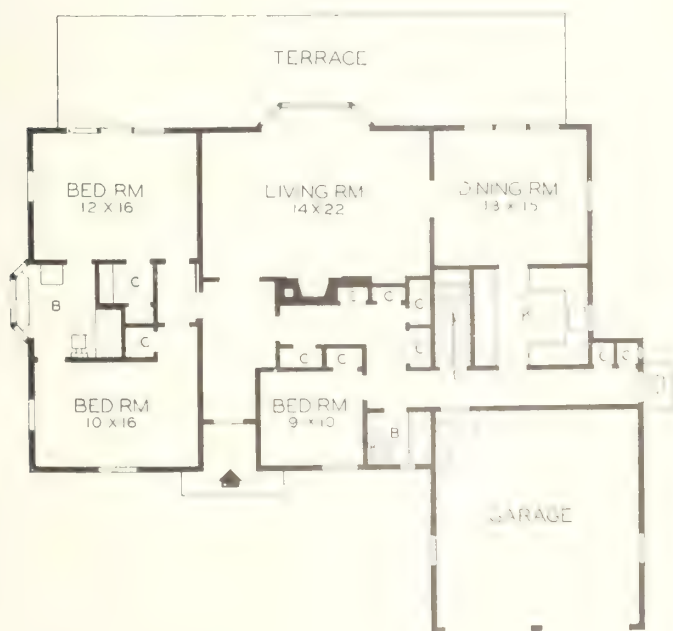
An Autumn harvest of
decorating ideas in the
September Double Number.



BOTCHUK

3

MRS. H. H. JONES, OWNER: PORTLAND, ORE.
GLENN STANTON, ARCHITECT



IN spite of its location, this single-story home goes all the way back to the cottages of New England for its exterior design. Into this traditional shell, however, the architect has fitted a quite untraditional plan. That little bedroom near the front entrance might be used equally well as a maid's room, a guest room, or a study. And notice the way in which you can walk from the garage into the living room without either having to go out in the rain or through the kitchen. And the living room itself, as well as the dining room and one of the master bedrooms, takes full advantage of a fine view over the valley and the mountains to the south. Built in 1938; 33,000 cu. ft.; cost \$9,800.

CONSTRUCTION DATA:

WALLS: Cedar siding. **ROOF:** Cedar shingles. **INSULATION:** Walls and ceilings. **WINDOWS:** Wood, double hung. **COLOR SCHEME:** Walls, cream; roof, black; trim and blinds, cream. **HEATING:** Gas; Winter air conditioning.



WILLOUGHBY

4

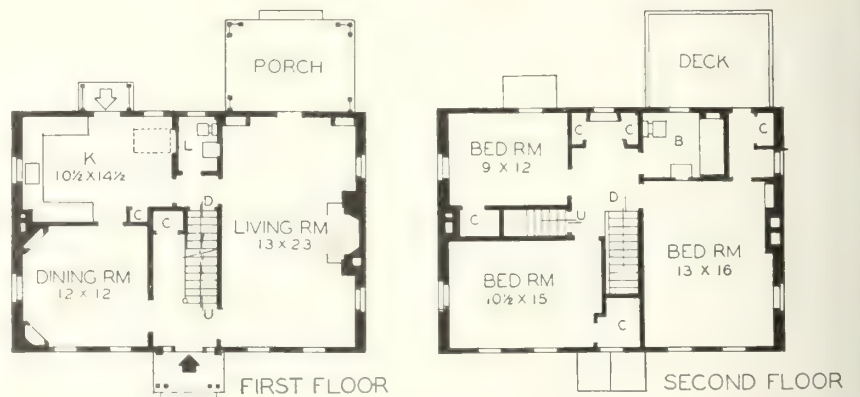
MR. JOHN J. GIBLIN, OWNER; PROVIDENCE, R. I.

DAVID J. ABRAHAMS, ARCHITECT

THIS handsome Colonial home, with its typical central hall plan, recalls the simple charm of Williamsburg. In addition to the accommodation shown on the plans, there is a recreation room with fireplace in the basement and a detached garage. The latter was necessitated by the shape of the lot. In view of such ample spaciousness (29,525 cu. ft.) it is surprising to find that the house was built in 1938 at a cost of only \$9,200. This price includes the architect's fee and landscaping, as well as the cost of the detached garage.

CONSTRUCTION DATA:

WALLS: Brick veneer and clapboard. ROOF: Asphalt shingles. INSULATION: Roof. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, red brick and white painted clapboard; roof, black; trim, white; blinds, black. HEATING: Oil; steam.



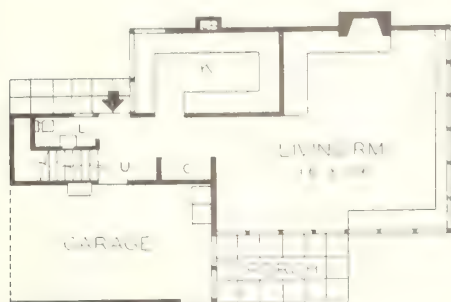


5

DR. HERBERT H. DARLING, OWNER; SAN FRANCISCO, CAL.
RICHARD J. NEUTRA, ARCHITECT; OTTO WINKLER, ASSISTANT



SECOND FLOOR



FIRST FLOOR

FACED with the problem of a steeply sloping lot which levelled off only at the street front, it was decided to place this house right next to the street. But in order to minimize the disadvantages of such a location, this entrance front has been made without openings except for the kitchen and bathroom windows and an obscured glass window lighting the stairs. All the principal rooms open to the south and east (the south front is illustrated here). In spite of the moist San Francisco climate, maintenance costs should be low, due to the use of unpainted redwood on the exterior and integrally colored stucco for interior walls and ceilings. Built in 1938; 14,000 cu. ft.; cost \$6,950.

CONSTRUCTION DATA:

WALLS: Redwood siding and waterproof plywood. ROOF: Gravel composition. INSULATION: Ceilings. WINDOWS: Metal, outswinging casement. COLOR SCHEME: Walls, red-brown; Trim, aluminum. HEATING: Gas; warm air.



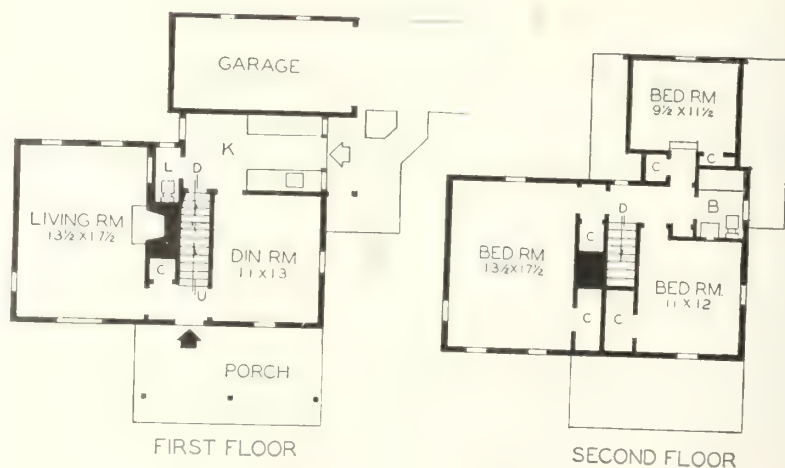
6

**MR. CARL SYNNEVEDT, OWNER; BRYN ATHYN, PA.
BERNINGER AND BOWER, ARCHITECTS**

IN order to give the principal rooms more sunlight and privacy, this house has been set end-on to the street, which is off the picture at the right. In this way the main front (shown here) is given a southern aspect and a view over the garden. The conventional central hall plan has been compressed and rearranged in such a fashion as to eliminate most of the space normally wasted on circulation. The living room and the master bedroom over it are particularly handsome rooms, spacious and well lighted. Built in 1938; 22,260 cu. ft.; cost \$6,900 (including architects' fee, but exclusive of landscaping).

CONSTRUCTION DATA:

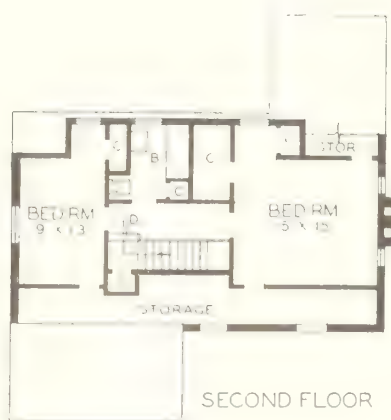
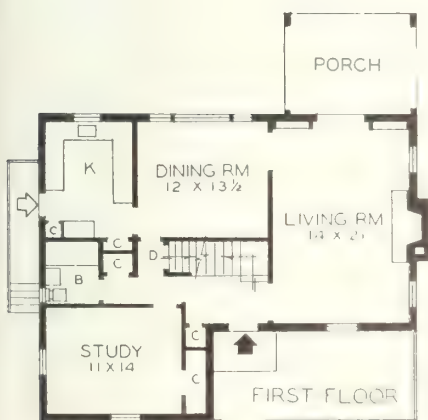
WALLS AND ROOF: Wood shingles. INSULATION: Roof. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, white; roof, brown; trim, white; blinds, terra-cotta. HEATING: Coal; warm air.





7

MR. DAVID LUDLOW, OWNER; SUMMIT, N. J.
DAVID LUDLOW, ARCHITECT



THIS house is distinguished, as one might expect of an architect's home, by its skillful plan arrangement. As the house is built on a sloping lot, a maid's room and the garage have been placed at basement level, thus effecting a considerable economy in construction costs. This arrangement also gives direct communication between the garage and the front hall. The study is designed for use also as a guest room; it can be closed off entirely from the other first-floor rooms. Notice the efficient U-shaped kitchen, also those two little rows of glass block on the entrance front serving to light a large storage space off the bedrooms. Built in 1938; 23,400 cu. ft.; cost \$9,000.

CONSTRUCTION DATA:

WALLS and ROOF: Cedar shingles. INSULATION: Walls and 2nd floor ceilings, also garage ceiling. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, gray; roof, brown; trim, white; blinds, green. HEATING: Gas; Winter air conditioning.

Building or remodeling?
 Don't miss our September
 Modernization Manual.



GABRIEL MOULI



EXHIBITION HOUSE; SAN FRANCISCO FAIR

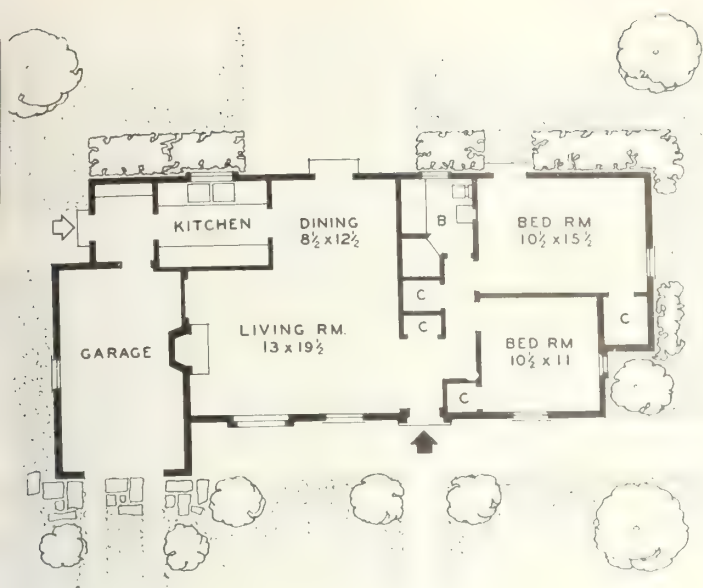
JOHN KNOX BALLANTINE, ARCHITECT



The master bedroom, strategically placed at the rear, away from all noise. Beds are upholstered in blue-green damask, and spread with heavy satin in coral and beige. Walls are a soft cool green. At the windows, natural reed shades; on the floor, a sculptured cinnamon hooked rug. Furniture, blond mahogany



To the continuous use of vertical stripes, the guest room owes its pleasant illusion of size. The windows, set rather high and of uneven size, are framed in lambrequins of the same rose and cream striped taffeta which covers the day bed and the fringed pouf. The lamps wear unusual smocked shades



LEFT: This compactly planned small house, with exterior finish of stucco, is built of light steel units designed and fabricated by the Soulé Steel Co. It will be priced at about \$5,700, erected on a reasonably level lot in the San Francisco area



BELOW AND RIGHT: Two views of the living room. The pale blue-green of the walls is reflected in the deeper tone of the armless modern chairs. For the other upholstered pieces, off-white, yellow and natural tan are effectively blended. The dining room, framed by shutter screens, picks up these tones in wallpaper, draperies. Furnishings, W. & J. Sloane





DRIX DURYEA

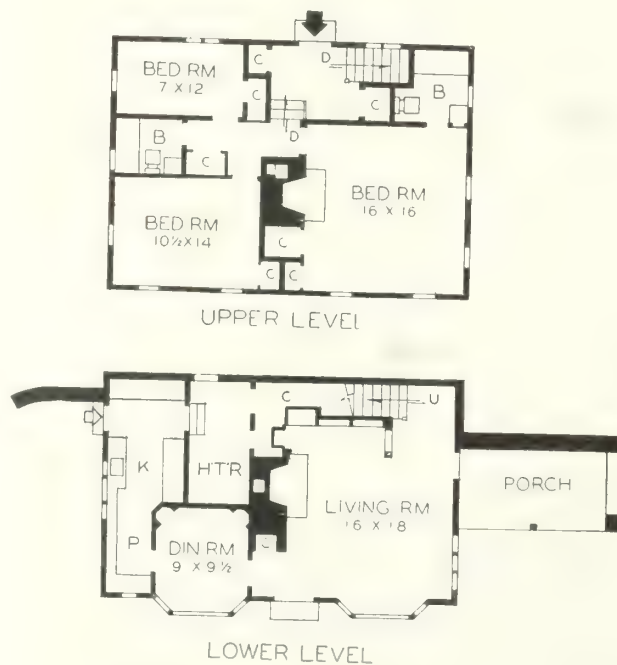
9

**MISS HELEN G. HARMON, OWNER; CANNONDALE, CONN.
EVANS, MOORE & WOODBRIDGE, ARCHITECTS**

THE freshness and charm of this little New England home is due in large measure to the way in which it has been let into the side of a hill. The effect of unity between building and landscape—a house growing out of the hill rather than imposed upon it—is further enhanced by the low-toned color of the walls, accented by the lively white of the trim. The back of the lower level is blank foundation wall (except for a small window in the heater room), there is no cellar, and the main entrance is at the rear of the house, three steps below the level of the bedrooms. The real front of the house is the garden terrace shown here, overlooked by the bay windows of the living and dining rooms. 20,184 cu. ft.; cost \$9,000.

CONSTRUCTION DATA:

WALLS: Clapboard. **ROOF:** Cedar shingles. **INSULATION:** Walls and 2nd floor ceilings. **WINDOWS:** Wood, double hung and casement. **COLOR SCHEME:** Walls, gray; roof, red-brown; trim, white. **HEATING:** Oil; Winter air conditioning.

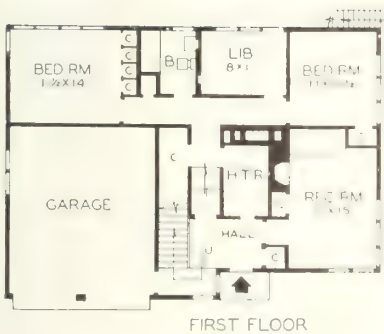




BRADLEY

10

PROF. HARRY F. HARLOW, OWNER; MADISON, WIS.
BEATTY & STRANG, ARCHITECTS



FIRST FLOOR



SECOND FLOOR

THE unusual plan of this house is well adapted to the needs of the owners and the special characteristics of the site. The owners required for themselves a complete living-sleeping-eating unit well separated from the other rooms in the house. By placing this on the second floor it is given the additional advantage of a splendid lake view which from the first floor level is largely hidden by intervening houses. The guest accommodation on the first floor can be supplemented when necessary by bunks in the recreation room. The row of built-in closets which line the bedroom walls include fitted drawers as well as hanging space. Built in 1938; 27,322 cu. ft.; at a cost of \$9,100.

CONSTRUCTION DATA:

WALLS: Redwood siding. ROOF: Asphalt shingles. INSULATION: Walls and roof. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, red-brown; roof, blue-black; trim, white. HEATING: Oil; Winter air conditioning.

Insulation, ventilation,
heating, cooling—see the
September Double Number.



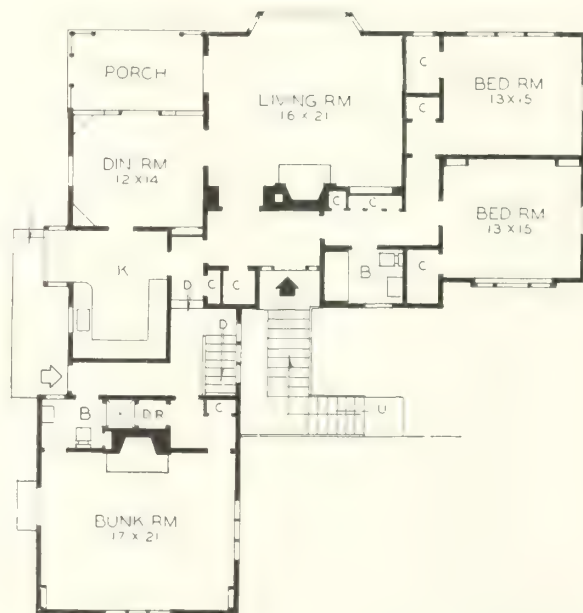
BOYCHUK

MR. ROBERT ARNESON, OWNER; LAKE OSWEGO, ORE. **GLENN STANTON, ARCHITECT**

THE architect of this comfortable mountain home has been notably successful in adapting the design of the house to the uneven site on which it is placed. The latter suggested the economical location of the two-car garage beneath a large recreation room, which is fitted with bunks so that it can double as a guest room with bath adjoining. And the whole of this section of the house is sensibly remote from the two master bedrooms and bath in the other arm of the L-shaped plan. The arrangement of the semi-enclosed porch in the angle between living room and dining room is both convenient and economical. Built in 1937; 38,600 cu. ft.; cost approximately \$10,000.

CONSTRUCTION DATA:

WALLS: Cedar shakes, spruce boards and battens. ROOF: Cedar shingles. INSULATION: Exterior walls and ceilings. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, white; roof, brown; trim, white. HEATING: Gas; Winter air conditioning.

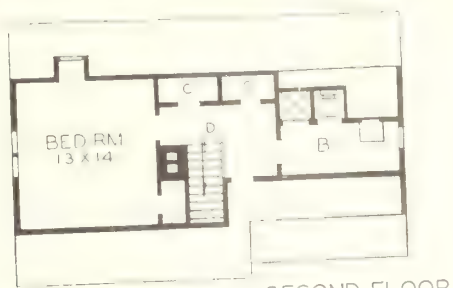




WICKELL

12

MR. MAYNARD S. RENNER, OWNER: LINCOLN, MASS.
ROYAL BARRY WILLS, ARCHITECT



SECOND FLOOR



FIRST FLOOR

THE exterior view of this story and a half cottage, surrounded by a scattering of trees, might give the impression of an informal rambling plan; but in fact the plan is most sensibly compact. When the guest room and bath is not in use the second floor can be closed off entirely. By placing the first floor bath next to the kitchen the architect has been able to make considerable economies in the cost of installation. A particularly attractive feature of the house is a glass-enclosed loggia which serves both as a sun porch and as a covered way between house and garage. And when the weather is warm it can be opened up to the outdoors. Built in 1937; 19,700 cu. ft.; cost \$7,000.

CONSTRUCTION DATA:

WALLS and ROOF: Wood shingles. INSULATION: Walls and 2nd floor ceilings. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, cream; roof, gray-brown; trim, light cream; blinds, burgundy. HEATING: Gas; steam.

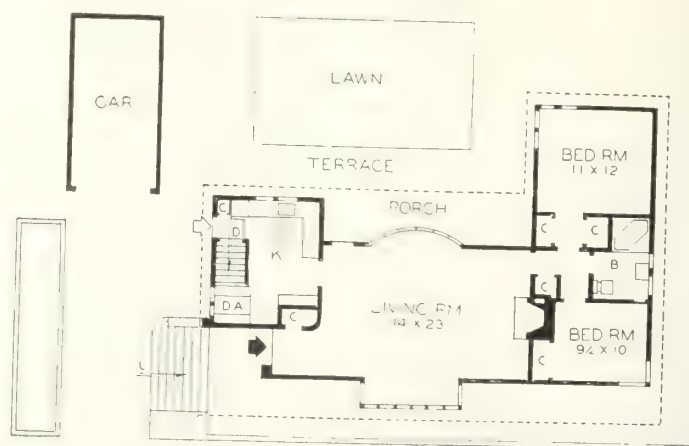


BOYCHUK

15

MR. PIETRO BELLUSCHI, OWNER; PORTLAND, ORE.
A. E. DOYLE & ASSOCIATE, ARCHITECTS

THIS unpretentious and remarkably inexpensive house shows the use of what may be termed the ranch type plan on an open site. The wide projecting eaves not only tie the house down closely to its site but also serve the more practical purpose of protection during the long rainy periods which are typical of the climate in this locality. The garden court in front, sheltered by the garage on one side and the projecting bedroom wing on the other, serves as prelude to a magnificent view which stretches out down the slope beyond. The sense of space within the building is emphasized by the extensive living room, its window areas concentrated in two large bays on opposite sides of the room. Built in 1937; 22,200 cu. ft.; cost \$5,100.



CONSTRUCTION DATA:

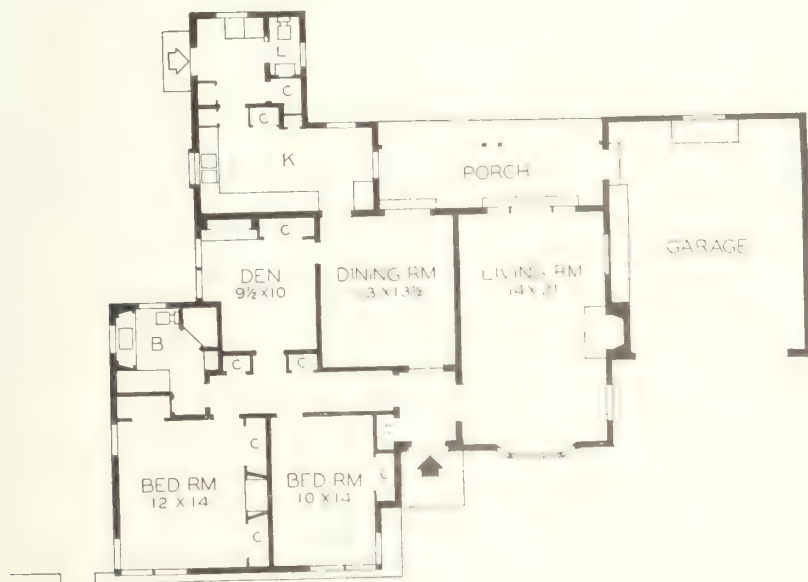
WALLS: Brick veneer and spruce siding. **ROOF:** Wood shingles. **INSULATION:** Ceilings. **WINDOWS:** Wood casement. **COLOR SCHEME:** Walls, red brick and brown wood; roof, gray-brown; trim, white. **HEATING:** Gas; air conditioning.



14

MR. O. R. EDMONDSON, OWNER; GLENDALE, CAL.

FRANK W. GREEN, ARCHITECT



ONE more ranch type plan from the west, this time in a more usual wooded setting, its shape adjusted so that none of the existing trees had to be removed. To increase the possibilities of outdoor living in less clement weather, the porch has been recessed so that it is sheltered on three sides. And it has the additional advantage of being conveniently placed for the service of meals from the kitchen. A single bathroom in the master section of the house is economical and should not be inconvenient, as the two bedrooms and den (which can be used as an extra bedroom) may be shut off from the entrance hall, yet the bathroom remains sufficiently accessible to be used as a guest lavatory when needed. Built in 1937; 20,000 cu. ft.; cost \$7,000.

CONSTRUCTION DATA:

WALLS: Solid brick. ROOF: Cedar shingles. INSULATION: Ceilings. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, cream; roof, brown; trim, white. HEATING: Gas; unit heaters.



JESSIE TARROX BEALS

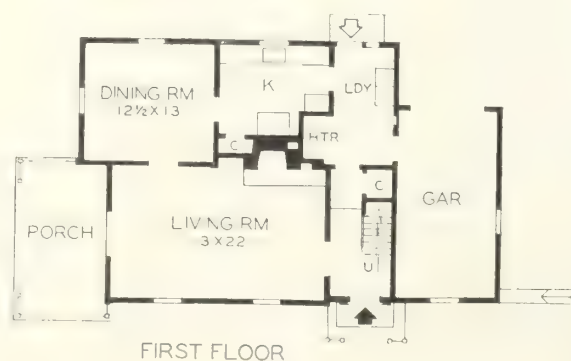
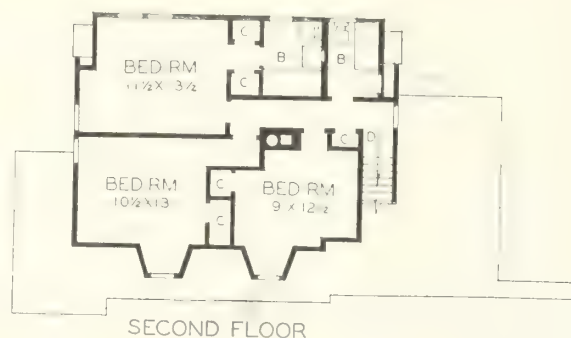
15

MR. CHARLES R. PHINNEY, OWNER: PURCHASE, N. Y.
LUCIUS S. BEARDSLEY, ARCHITECT

WHEN choosing the design of a country house, however small, it is important to see that it is well fitted to its setting. This house not only slips neatly in among the existing trees, but is also tied into the site by a wooden fence (its design a welcome change from the overworked picket fence), and by the wall extension from the garage which provides suitably unpretentious entrance markers at each side of the driveway. A notably economical feature of the interior planning is the concentration of bathrooms, kitchen and laundry in one corner of the building. The splayed dormers show an interesting attempt to improve upon what is basically a somewhat inefficient method of natural lighting. Built in 1936; 20,584 cu. ft.; cost \$7,200.

CONSTRUCTION DATA:

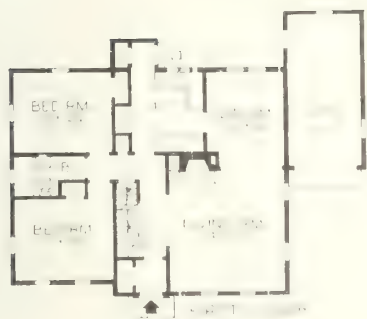
WALLS and ROOF: Wood shingles. INSULATION: Walls and 2nd floor ceilings. WINDOWS: Wood, double hung. COLOR SCHEME: Walls and trim, white; roof, dark green; blinds, light green. HEATING: Oil; Winter air conditioning.





16

MR. CLARENCE M. ELLIS. OWNER: NEWTON, MASS.
DAVID J. ABRAHAMS, ARCHITECT



SECOND FLOOR

THOUGH at present you need, or are able to afford, only a small house, the time may come when you will need more accommodation. By considering this possibility when drawing up the original house plans, such additions, when required, can be made more economically and more efficiently fitted into the plan of the house. In this case the second floor has been left unfinished, so that two bedrooms and a bath can be added without any external additions, and without disturbing a well-considered plan. Another interesting feature is the placing of the dining room, well separated from the living area, yet open enough to be used as part of the living room when needed. Built in 1938; 25,846 cu. ft.; cost \$5,900.

CONSTRUCTION DATA:

WALLS: Clapboard. ROOF: Asphalt shingles. INSULATION: Walls and roof. WINDOWS: Wood, double hung. COLOR SCHEME: Walls and trim, white; roof, black; blinds, dark green. HEATING: Gas; Winter air conditioning.

See the September issue—
featuring suggestions for
modern outdoor living.



SHULMAN

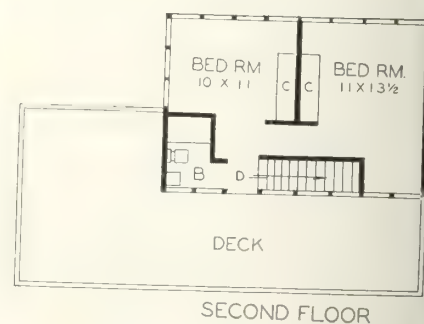
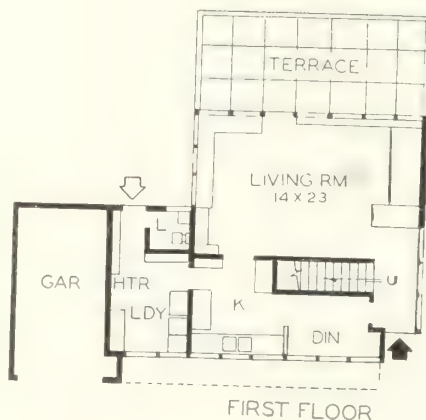
17

MR. J. A. MEYERS, OWNER; LOS ANGELES, CAL.
RAPHAEL S. SORIANO, DESIGNER

THIS house achieves spaciousness, ample window areas and privacy, all within the limits set by a minimum lot. You will notice that the kitchen faces on the street; the living room looks on to a small garden at the rear. As the owners' chief leisure-time interest is music, careful consideration was given to the acoustics of the living room, and to the provision of built-in storage space for record albums and sheet music. Built in 1939; 12,996 cu. ft.; cost \$5,300 (including built-in furniture).

CONSTRUCTION DATA:

WALLS: Stucco. ROOF: composition. INSULATION: None. WINDOWS: Metal casement. COLOR SCHEME: Walls, beige and yellow; trim, aluminum. HEATING: Gas; Winter air conditioning.





A projecting cabinet (on left) houses the phonograph and radio, and also serves to shield the living room from the entrance foyer



For those who usually do their own cooking, an economical and practical arrangement is to combine dining and cooking facilities in a single large room. For the serving of refreshments at larger parties, or for meals on the garden terrace, there is a swing door between the kitchen and living room

This corner of the living room shows the way in which shelves for the storage of record albums and books have been built in beneath the windows. The walls, of redwood plywood, harmonize with coral-colored carpeting



Another corner of the living room with a bench under the window to accommodate visitors. The royal blue and beige upholstery of the bench goes well with the heavy, natural-colored monk's cloth of the curtains. The French door on the right leads to the garden



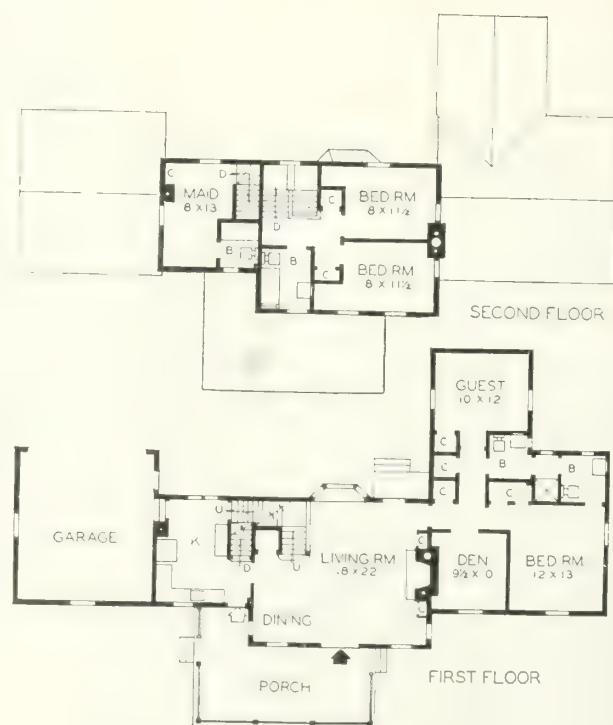
18

MR. J. J. SHIPHERD, OWNER; EASTON, MD.
SAVERY, SCHEETZ & GILMOUR, ARCHITECTS

THOUGH designed for year-round use, this rambling house on the flat land of the Eastern shore has incorporated many of the pleasant features usually found only in vacation homes. The spacious screened porch is almost as large as the living-dining room itself, and a doorway from porch to kitchen simplifies the service of meals. There is an alternative service entrance through the garage. In spite of the complete separation on the second floor between the maid's room and the children's rooms, there is surprisingly little space given over to stairways. Built in 1938; 30,000 cu. ft.; exact-cost not available for publication.

CONSTRUCTION DATA:

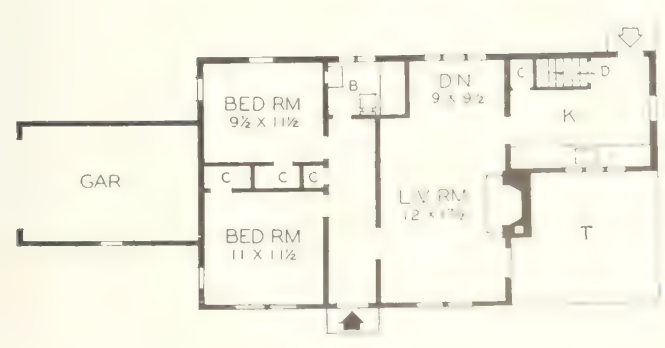
WALLS: Clapboard. ROOF: Wood shingles. INSULATION: None. WINDOWS: Wood, double hung and casement. COLOR SCHEME: Walls and trim, white; roof, gray-brown; blinds, green. HEATING: Coal; steam and warm air.





19

MR. EARLE GILLIGAN, OWNER: SHEFFIELD, MASS.
EARLE GILLIGAN, ARCHITECT



DIVIDED from the road by a simple picket fence, this little home seems to settle down comfortably on its wide-fronted lot. One of its greatest merits is that it tries to look like nothing more than it really is—a simple, low-priced home. A long hall ensures good separation between living and sleeping quarters, though some people might question the wisdom of devoting so much space to this feature in a house of this size, where space is necessarily at a premium. No such criticism could apply to the well-lighted dining alcove, however, conveniently placed next to the kitchen. 19,000 cu. ft.; cost approximately \$6,000.

CONSTRUCTION DATA:

WALLS: Cedar clapboard. ROOF: Asbestos shingles. INSULATION: Roof. WINDOWS: Wood, double hung and casement. COLOR SCHEME: Walls, light gray; roof, blue-black; trim, white; blinds, dark gray. HEATING: Coal; one-pipe steam.



PORTLAND CEMENT ASSOC.

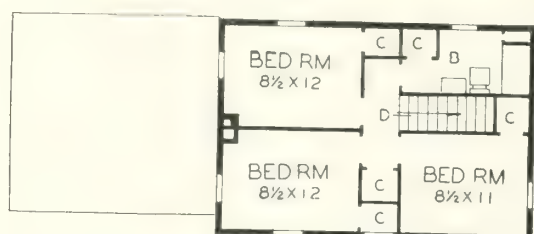
20

MRS. S. V. BROWN, OWNER; WILLIAMSPORT, PA.
MALCOLM A. CLINGER, ARCHITECT

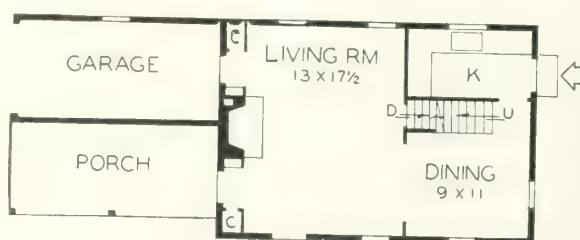
THIS simply planned and economical little home, though built of modern materials, recalls in its design and setting something of the charm found in many 18th Century Pennsylvania farmhouses. The architect has managed to achieve a great deal of livable space within a comparatively small cubage. To have fitted three bedrooms (all with cross-ventilation), a bath and ample closet space into a second floor of this size is quite a feat in itself. The front door, opening directly into the living room, might be criticized on a larger and more elaborate plan, but in a house of this size and price it is a justifiable means of increasing the amount of livable space. Built in 1936; 15,000 cu. ft.; cost \$1,650.

CONSTRUCTION DATA:

WALLS: Cinder block. ROOF: Red cedar shingles. INSULATION: Walls and 2nd floor ceilings. WINDOWS: Wood, double hung and outswinging casement. COLOR SCHEME: Walls, cream; roof, red-brown; trim, white; blinds, green. HEATING: Coal; hot water.



SECOND FLOOR



FIRST FLOOR

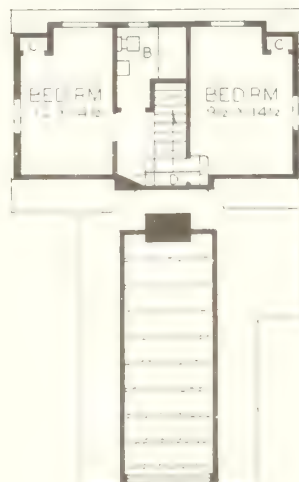


21

MISS RIDIA HEARN, OWNER: BALTIMORE, MD.
LAWRENCE A. MENEFEE, ARCHITECT



FIRST FLOOR



SECOND FLOOR

THIS little house will be of particular interest to those professional people who can usefully combine their office and home in a single building. Miss Hearn, who teaches music and dancing, required a studio with good north light and directly accessible from the street without entering the house. The living quarters, by being placed at the rear of the studio and provided with a separate entrance, are given privacy and a southern aspect. There is a bathroom in the cellar for the use of a maid, and a detached two-car garage at the rear of the lot. The house was so arranged that none of the existing trees had to be removed. Built in 1936; 21,000 cu. ft.; cost \$6,500.

CONSTRUCTION DATA:

WALLS: Brick. ROOF: Slate. INSULATION: 2nd floor ceilings and studio roof. WINDOWS: Wood casement. COLOR SCHEME: Walls, white; roof, gray; trim, off-white. HEATING: Oil; hot water.

In September—articles on native orchids, hybrid roses, seashore shrubs, topiary.



SHULMAN

22

MR. WILLIAM ROSS, OWNER; LOS ANGELES, CAL.

RAPHAEL S. SORIANO, DESIGNER

THE plan of this house is particularly well adapted to a narrow suburban lot sloping up from the street with houses close on each side. In order to gain privacy, the side walls of the principal rooms have been left blank. And by the use of a very open plan the architect has achieved a great deal of livable space within the limits of quite a modest budget. He has also satisfied the owners' special requirements. The living room is designed to accommodate Mr. Ross's large collection of phonograph records; and the master bedroom is fitted with a piano and office equipment, thus doubling as a sanctum for Mrs. Ross, whose profession is court reporter, her hobby singing. Built in 1938; 22,360 cu. ft.; cost \$7,440 (including much built-in furniture).

CONSTRUCTION DATA:

WALLS: Stucco. ROOF: Built-up composition. INSULATION: None. WINDOWS: Metal casement. COLOR SCHEME: Walls, light cream; trim, aluminum. HEATING: Warm air.





23

MISS MARY ELLIS, OWNER; EAST GREENWICH, R. I.
WILLIAM WILDE, ARCHITECT; SYLVIA WILDE, ASSOCIATE



FREED from the cramping limitations of a traditional façade, the architects have here been able to arrange their rooms with regard only to efficiency and convenience. The great glass front of the studio, hung from the roof, juts out boldly towards the north. The living room, protected from the Summer sun by a sloping roof overhang, stretches along the south. And no longer is the porch a small separate room; by means of a folding partition it can be opened up to increase the already ample size of the living room. And on the roof an awning support above the sun deck provides an interesting transition between the form of the house and the open sky above. Built in 1939; 26,129 cu. ft.; cost approximately \$9,000.

CONSTRUCTION DATA:

WALLS: Composition board. ROOF: Built-up composition. INSULATION: Walls, floors and ceilings. WINDOWS: Wood and metal casements. COLOR SCHEME: Walls, light gray; trim, maroon. HEATING: Oil; Winter air conditioning.



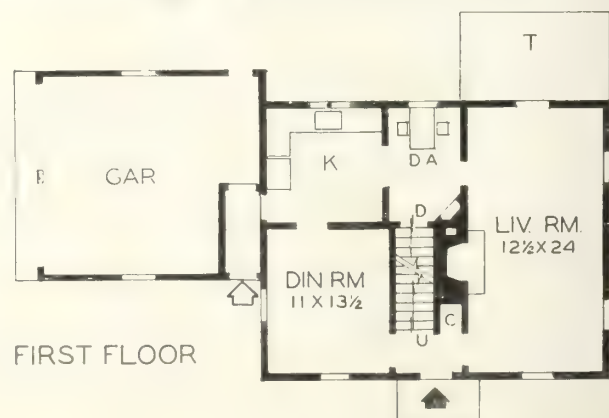
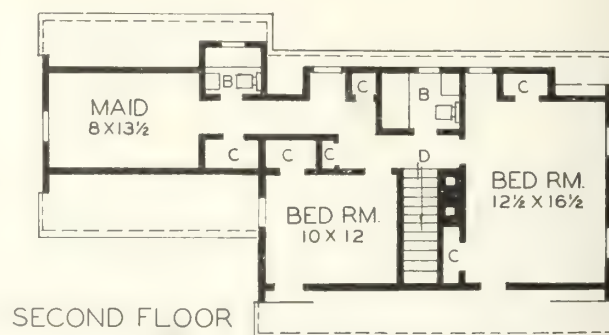
WOOD CONVERSION CO.

24 DR. J. E. ALFORD, OWNER; BUFFALO, N. Y. S. HAROLD FENNO, ARCHITECT

CONSIDERING the story-book charm of this bright little Cape Cod cottage one is not surprised to discover that it was designed as a wedding present. That tiny picket fence, enclosing a pocket-size garden; that great white-painted central chimney with its black top; those blue-green blinds, bright stabs of color on the shining white walls; the lanterns marking the front entrance; all these small details contribute towards the pervading charm. But the house, like any other practical home, has more than this. It is soundly constructed for long service. It is compactly planned with modern equipment for ease of maintenance. Thanks to the clean efficiency of a modern heating plant, it has been possible to fit the basement up as a game room. And for young marrieds who have no maid, the maid's room and bath would form a most convenient guest suite. Built in 1938; 26,000 cu. ft.; cost \$8,200.

CONSTRUCTION DATA:

WALLS and ROOF: Wood shingles. INSULATION: Walls and 2nd floor ceilings. WINDOWS: Wood, double hung. COLOR SCHEME: Walls and trim, white; roof and blinds, blue-green. HEATING: Gas; Winter air conditioning.





ABOVE: Beginners luck—an efficient, well-planned kitchen for the young housewife who wants everything at her fingertips. This kitchen is but one of the modern features which gained this house a Grand Award in the “New American Home Contest” sponsored by General Electric

BELOW: In the spirit of '76 the Alfords have covered the fireplace wall of the living room with white board sheathing and filled the room with 18th Century reproductions. The pieces are rich mahogany from Kittinger, whose furniture is used throughout the entire house

BELOW: The color scheme in the Alfords' living room is keyed to the printed mohair fabric on the sofa. From this comes cool turquoise for the walls, oyster white for the trim, a deeper turquoise for the wing chair. Hooked rugs cover the brown oak floor





25

MR. WILLIAM H. FRICKER, OWNER: WHITEWATER, WIS.
GEORGE FRED KECK, ARCHITECT

THE plan of this house has a most deceptive air of simplicity. The absence of traditional quirks has enabled the architect to provide ample-sized rooms (the living-dining area, in particular, is conceived on a truly noble scale) in spite of a limited budget. Especially commendable is the complete separation, both in location and approach, between service and living areas. Careful precautions have been taken to guard against the disadvantages which one might expect of such large window areas in the severe climate of Wisconsin. Summer heat is parried by external aluminum Venetian blinds, Winter cold by weatherstripping, storm sash, ample insulation. Built in 1937; 26,900 cu. ft.; cost less than \$10,000.

CONSTRUCTION DATA:

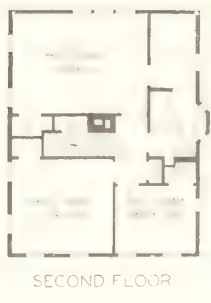
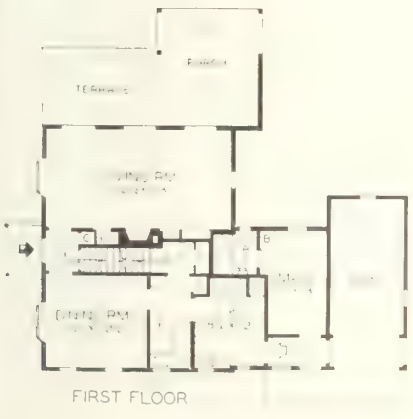
WALLS: Cedar siding and battens. **Roof:** Built-up composition. **INSULATION:** Walls and 2nd floor ceilings. **WINDOWS:** Wood, inswinging casement. **COLOR SCHEME:** Walls and trim, white. **HEATING:** Oil; Winter air conditioning.





26

MR. WILLIAM C. KEATOR, JR., OWNER; FAIRFIELD, CONN.
CAMERON CLARK, ARCHITECT



THE house provides ample proof, if proof is needed, that in New England the traditional Colonial exterior not only finds itself in congenial company but can also be successfully adapted to provide a neat and convenient plan. Indeed the planning here is extremely compact, very little space having been thrown away on halls and passages. The arrangement of the service quarters is particularly good, the pantry between kitchen and dining room being a useful refinement seldom found in houses of this size and price. You will also notice the good-sized dressing room conveniently placed between the master bedroom and bath. Built in 1936; 21,970 cu. ft.; cost \$9,512.

CONSTRUCTION DATA:
WALLS: Clapboard. ROOF: Wood shingle. INSULATION: Walls and 2nd floor ceilings. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, white; roof, dark gray; trim, white; blinds, dark green. HEATING: Oil; split system.

For 'teens or toddlers—
September House & Garden
plans rooms for children.



27

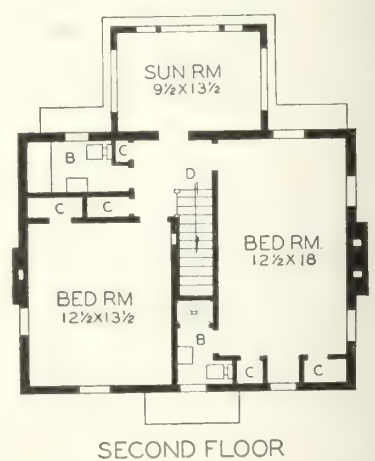
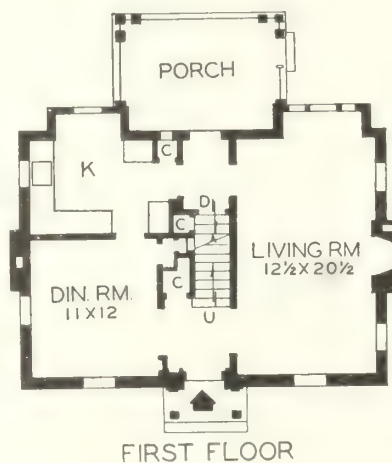
MR. EARL GRIGSBY, OWNER; ALEXANDRIA, VA.

KENTON D. HAMAKER, ARCHITECT

IN order to achieve some reasonable measure of privacy on an irregular corner lot, the garage has been detached and placed at right angles to the house. In this way the garden at the rear is shielded from both streets. The noteworthy attention to architectural detail which distinguishes the whole building is evident here in the ornamented cornice and window heads, also in the solid elegance of the entrance porch. The sun room above the garden porch is an unusual feature which might be found useful in other houses of this type. Built in 1937; 24,000 cu. ft.; exact cost not available for publication.

CONSTRUCTION DATA:

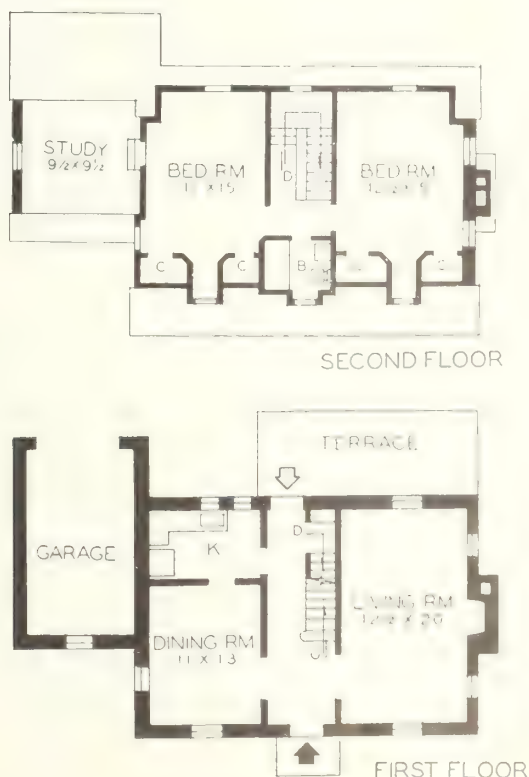
WALLS: Solid brick backed up with cinder block. ROOF: Slate. INSULATION: 2nd floor ceilings. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, ivory; roof, gray-green; trim, white; blinds, green. HEATING: Oil; hot water.





28

MR. LEONARD H. GEMPP, OWNER: BALTIMORE, MD.
LAWRENCE A. MENEFEE, ARCHITECT



THE large central hall, a traditional feature of the great mansions of the South, has here been incorporated into a house of much more modest proportions. It runs right through from front to back of the building, but the space is not altogether wasted, for the hall provides useful passage for the breezes in a region where breezes are often rare and cherished. The other rooms in the house also have good cross-ventilation. The space above the garage has been left unfinished; it will later be fitted out as a study. The garage itself, though running along the side of the house, here appears somewhat inconveniently isolated. Built in 1936; 22,300 cu. ft.; cost \$7,600.

CONSTRUCTION DATA:

WALLS: Stone and clapboard. ROOF: Slate. INSULATION: 2nd floor ceilings. WINDOWS: Wood, double hung. COLOR SCHEME: Walls, natural stone and white clapboard; roof and blinds, blue-gray; trim, off-white. HEATING: Oil; two-pipe vacuum vapor.

29

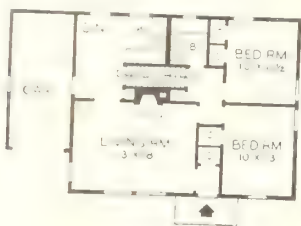
MR. R. SOLTVEDT, OWNER; WHITE PLAINS, N. Y.

DAVID SWOPE, DESIGNER

By the use of an exceedingly compact plan and modern construction methods, the designer has here been able to provide a great deal of space for a very low price. The ground slopes away sharply to the rear so that the cellar is there at ground level. Both the cellar and the second floor have been left unfinished to provide an opportunity for future expansion. Built in 1938; 18,000 cu. ft.; cost \$7,200 (including lot).

CONSTRUCTION DATA:

WALLS: Wood shingles. ROOF: Asphalt shingles. INSULATION: Walls and ceilings. WINDOWS: Wood, double hung. COLOR SCHEME: Walls and trim, white; roof, black; blinds, red. HEATING: Gas; steam.



JESSIE TARBOX BEAL

30

MR. H. W. MONTGOMERY, OWNER; PURCHASE, N. Y.

LUCIUS S. BEARDSLEY, ARCHITECT

This simple and straightforward plan avoids any confusion and waste space. The owner wisely demanded a few rooms of comfortable size, arranged in such a way that the business of keeping house without the help of servants might be made as painless and easy as possible. 29,082 cu. ft.; cost approximately \$10,000.

CONSTRUCTION DATA:

WALLS: Cedar shingles. ROOF: Slate. INSULATION: Walls and 2nd floor ceilings. WINDOWS: Wood, double hung. COLOR SCHEME: Walls and trim, white; roof, black; blinds, green. HEATING: Oil; steam.

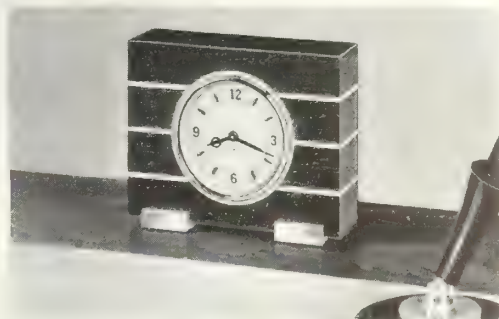


JESSIE TARBOX BEALS

KEEPING UP WITH THE TIMES



If you're fond of early Americana, consider this Chelsea reproduction of a 19th Century shelf clock, designed and named for Eli Terry, the famous New England clockmaker. It is found at Long's in Boston



Classic simplicity is an old story for airplanes, cars and even houses but it makes news in decoration when it produces such compact designs as this Seth Thomas "Bengal" clock, from Macy's



As a substitute for the old-fashioned carved mantel clock that is charming in so many homes, we suggest this smooth modern Super-Gilbert. Small in scale, it is also appropriate for desks and libraries



Sleepy-heads can easily turn into bright-eyed early birds with the aid of this efficient alarm clock. No chance of over-sleeping. It's electrical. Warren Telechron design in beige pigskin-grain: Altman's



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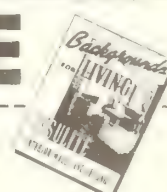
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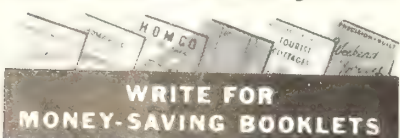
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GEORGIAN COUNTRY HOUSE

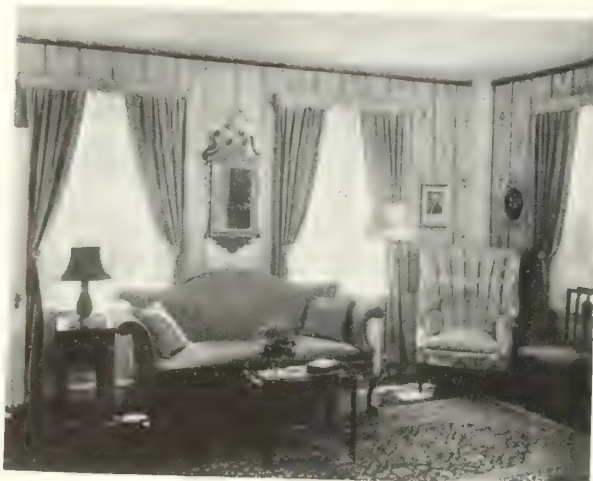
THE simple old New England country home of Mr. and Mrs. Gould Morgan Crosby at Marshfield Hills, Mass., was built between 1790 and 1800. It has been most delightfully decorated and furnished in the traditional manner by the owner, a designer of fine furniture and consultant in the arrangement of period furnishings.

It is a large two-story structure built around a huge central chimney having seven fireplaces, one each in the basement and the three main rooms of the two upper floors. In addition there are the eight-foot-square "tending" rooms common to New England houses of this period, one of which has been converted

into the study that is pictured at the bottom of the page.

Historical documents record that it was erected by Nathaniel Phillips, one of the builders of early American packet ships on the North River near which it is located, and there is every evidence that the structural work was done by ships' carpenters, who at this period received the munificent stipend of \$1.00 per day. The timbers also are such as might have been used by a ship builder of this period.

In the master bedroom, at top of opposite page, antique floral prints are hung against a wall covered with a
(Continued on page 39)



GOLD CORNICES BRIGHTEN THE LIVING ROOM



FINE HEPPLEWHITE PIECES IN THE PARLOR



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THE MASTER BEDROOM HAS A FIREPLACE



OLD BRICKS AND PINE TRIM IN THE BASEMENT KITCHEN



COOL GREEN IS USED FOR THE DINING ROOM SCHEME

GEORGIAN COUNTRY HOUSE

(CONTINUED FROM PAGE 38)

like paper. The small Victorian and love seat facing each other in of the fireplace are upholstered in a moiré. A large hooked rug blends the cherry red, yellow and green scheme.

the cellar is a picturesque base-kitchen finished in old brick and trim (see center photograph e). The brickwork is the most fastig part of the cellar. Not only is construction unusual, but the bricks eselves came from England as ast in a sailing ship. Early Amer- pieces in pine and maple add to charm of the room.

epplewhite furniture is used against

a light green background in the dining room, shown directly above. The curtains are a light green damask which blends with the background. The color, broken with a pattern of gold stars, is appropriately repeated in the upholstery of the chairs.

The same soft-toned color scheme is found in the living room, top of opposite page, where the walls are covered with an early Victorian paper striped in coral red and embossed with a design in gold.

The ball-and-claw-foot Chippendale sofa covered in silk damask adds a contrasting note of soft green to the general color ensemble.



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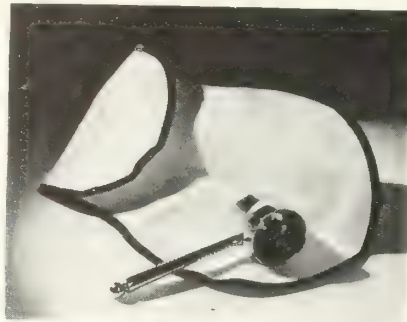
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Keep the hot foods hot or the cold things cold in this large vacuum jug by Universal. The two separate aluminum containers have tight-fitting covers, fit on top of each other inside jug. Clamp-on lid. Abercrombie & Fitch



The charcoal-fired Broil-oaster with a grill attached to each side can do two large steaks at once, Abercrombie & Fitch. Heavy asbestos gloves to save the cook's hands, chef's apron, cap for fun. Hammacher-Schlemmer



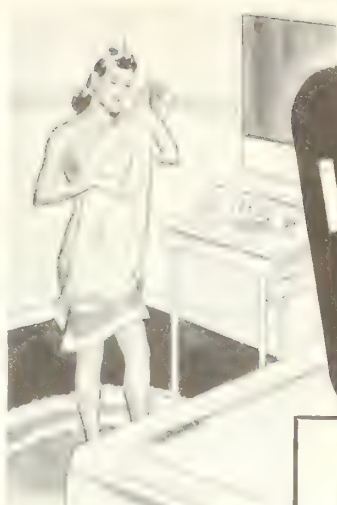
You'll want plenty of ice and you can take it with you in this special refrigerator basket, lined with stainless metal. Carry the ice in covered compartment and pack the basket with chilled food, drinks. Abercrombie & Fitch



That perennial picnic problem of keeping pies and cakes intact is easily solved with this special basket. The wood divider sections with short legs form three separate shelves to protect the perishables. Abercrombie & Fitch



Take advantage of our modern age by using chemical coolers for picnics. Sealed can of Icit, after freezing in refrigerator, acts like ice; use again and again. Chill dishes in mixture of water and Quicold. Hammacher-Schlemmer

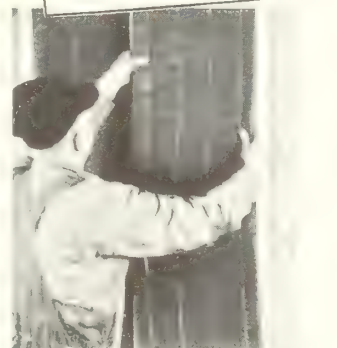


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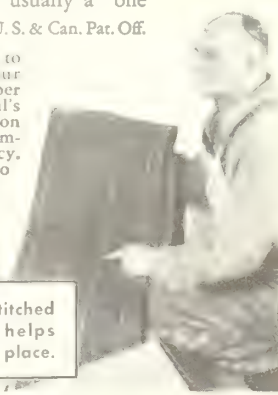
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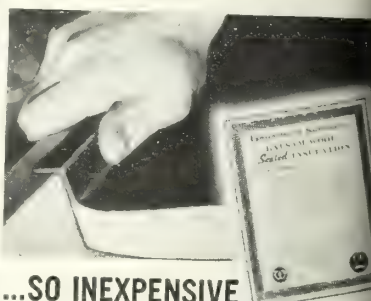
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WINES AND FOODS

...tings on apples, a presidential breakfast, and
...m, the Caribbean cocktail—by the Editor

EXPERIMENTS. To those who
...esting thirst. Summer is an
...to experiment with gins and
...e rum exploration will carry
...tally to most of the important
...f the Caribbean. There are
...ferences in fragrance and
...or, weight and texture across
...e that can be discerned. An
...finite number of delightful
...ons with fruit juices can be
...comparative tastings, however,
...confined to a little straight
...small portion in an equally
...rt of water.

...an be tasted in the same way.
...o, display marked variations
...almost as companionate as the
...the dark days of Prohibition,
...stomary to "kill" the gin taste
...k. Today we have no such ex-
...ice a host of good gins are
...at moderate price.

...ENTIAL FARE. So desperately
...e the present incumbents of the
...louse striven to push the hot
...the *haut cuisine* of America
...may forget other presidential
...standing dish for the White
...reakfast, which was inaugurated
...ident Grant, and of which he
...dinately fond, was fried bacon
...l apples. President Cleveland is
...l to have relished it, too. Here
...the dish is made:

...thin strips from a moderately
...ce of well-cured bacon and fry
...own and crisp. Lay these aside.
...this you have taken a dozen or
...rd apples, greenings preferred,
...led and sliced them. These you
...to some of the bacon fat until
...e well browned. Strain out the
...fat and then arrange on a hot
...th the bacon garnished around.

...PRANDIAL. Lady Webster, who
...d the time of Queen Elizabeth,
...illusions as to the digestibility
...food or the digestions of her
...After dinner she used to pass
...pills, much as we pass mints.
...ere mildly laxative—compound
...does, mastic and a touch of rose
...It was an elegant prescription
...e probably made them in her
...ome pharmacy. Fame may have
...ise passed Lady Webster by, but
...n still find her pills in drug stores
...t the old New York Hospital.
...doctors can't think of anything
...give patients, they play safe and
...ibe Lady Webster's pills.

...DEN WINES. Last month André
...reached a splendid crescendo
...ticle on Summer Wines by sug-
...g that the best wine of all to
...in a garden is Champagne.
...ely had we read the proofs of this
...e than, stepping across the road
...luncheon with our country neigh-

bors, Lily Pons and André Kostelanetz,
we found a bottle of Champagne cooling
in an ice bucket under the trees—a
noble apéritif for a Summer luncheon.
If one doesn't want to go as steep as
Champagne, there's sparkling Saumur,
which can be used with equal success
for the same purpose.

Among our many vinous companions
are some who make their own *vin rosé*
by merely mixing a bottle of Claret and
a bottle of Chablis—and scarcely a
guest knows the difference. Of these
rosy wines, the most popular in Summer
is Tavel, which is made from grapes
grown on land across the river from
Avignon. When it is young this de-
lightful is pale pink.

PAPRIKA. It may come as startling
news that prior to 1900 our importation
of paprika was practically negligible,
but so widely and speedily has grown
the taste for this spice that in 1937 our
imports amounted to 7,000,000 lbs.—a
lot of paprika, when you consider its
texture and uses.

The favorite of all the paprikas is the
rich, fruity Hungarian variety. It is
mild, yet gives a subtle impression of
heat. The Spanish paprika, on the other
hand, is sweet and never sharp. Both
types have the valuable coloring quality
as well as flavor. Public preference is
in favor of the mildest type, although
paprikas with more body are used in
food manufacturing—especially in the
making of salad dressings, catsups and
chili sauce.

Cream soups are infinitely more ap-
petizing with a dash of paprika for
garnish; and the combination of cream
cheese, a generous amount of paprika
mixed in, and celery seed, makes a
good canapé or even a sandwich.

One of the best known paprika dishes,
dependent on the spice for its fame, is

HUNGARIAN PAPRIKA SCHNITZEL

- | | |
|--------------------|------------------|
| 3 lbs. veal steaks | 2 sliced onions |
| bacon drippings | salt, pepper |
| egg yolks | flour |
| paprika | 1 pt. sour cream |

Melt the bacon fat, add enough pap-
rika to color deep red, then add the
onion and brown it well. Cut the veal
into individual portions and season with
salt and pepper. Dip in slightly beaten
egg yolk, roll in flour. Sauté in the fat
until brown, then add the cream and
and cook slowly, covered, for about half
an hour, or until tender. Thin sauce
with hot water, if necessary, when
ready to serve.

DID YOU EVER TRY: Plain stewed
plums with grated maple sugar and
thick cream? Or a cream onion soup?
Or corned beef hash cooked with cream
and served with hot mustard sauce?

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a fire-proof, rot-proof shingle
... with the beauty of
weathered cypress

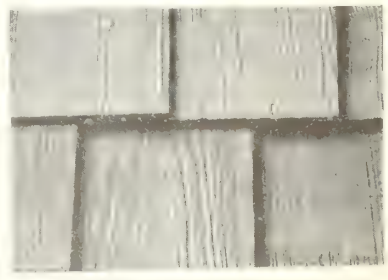
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tones."

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Co., a company known for high-quality
standards for more than half a century.

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You will find them all described in our
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HOUSE & GARDEN'S BOOKSHELF

WONDER PLANTS AND PLANT WONDERS
by A. Hyatt Verrill. Illustrated. 296
pages. D. Appleton-Century Co.,
N. Y. C. \$3.00.

It is the strange, the unusual and the exciting things in life which engage Mr. Verrill's imagination. He has written books on Great Conquerors of South and Central America, The Deep Sea Hunters, The Real Stories of The Whaler and The Pirate, Lost Treasure, etc. etc. He is, however, a scientist as well as a seeker of romance and an artist; and in *Wonder Plants and Plant Wonders* he adeptly combines these three gifts.

His first chapter tells what a plant is, and his second the multitudinous uses of various forms of plant life. At this point the panorama broadens and one learns of the most useful trees, of poisonous and medicinal plants, edible and magic ones. Plant travelers, sailors, raft builders and "thinkers" are but a few of the wonders which the author brings to the reader's attention.

It is refreshing and illuminating to come upon a book such as this, written by a man who senses the drama of nature and who is able to transmit this realization to others. In his introduction Mr. Verrill says, in part:

"We may think that the life of plants is dull and lacking in thrills, interest or adventure, but if the plants, even in our gardens, could tell us their stories we would find their lives are filled with most exciting adventures, hairbreadth escapes, wars and battles, tragedies and drama, accidents and disease, hunger and thirst, luxuries and privations, almost everything that enters into the lives of human beings. And we would learn that every plant is a hero, that in order to survive it has battled and struggled against countless foes, against terrific odds, and that for every plant that has been victorious thousands of others have died.

"We may think that plants are lacking in intelligence, that they merely live or die, flower and fruit, in their allotted way. But there we make a grave mistake. Practically all plants possess certain senses: the sense of touch or feeling, the sense of hunger and thirst, the sense of taste and often the senses of smell and hearing. Indeed, some scientists believe that certain plants can feel pain, that they can recognize certain persons, that they appreciate kindness and care. And it is certain that

some plants possess intelligence to learn to profit by experience."

Sensitively executed line drawings of plants, trees, flowers, buds and are reproduced from originals by the author himself. Altogether is a unique book calculated to arouse the interest of the nature lover to cultivate his plants by close observation. On closing *Plants and Plant Wonders* the reader feels that instead of admiring the forms of plant life merely for their esthetic beauty, he must also admire them for their fortitude and intelligence.

MADAME PRUNIER'S FISH COOKBOOK. Edited by Ambrose Heath. Adapted for America by Crosby Gaige. Published by Julian Messner, Inc.

What fun! At last we have a book entirely devoted to the subject of fish cookery and the sauces best suited to their glorification. No more fumbling around in a "pretty kettle of fish" to find what to do with the fish once we have caught, bought, or acquired it. Madame Prunier has written a book of a hundred recipes, telling us how to prepare and cook practically any fish we can get, and more besides.

And who would have a better right to do so than Madame Prunier, who modestly tells us that the book is her own personal work, but the finished work of her father, Emile Prunier, the result of twenty-five years of experience and research as proprietor of Prunier's famous sea-food restaurants in Paris and London? Monsieur Prunier died twelve years ago, explaining the month before he died, to his chef and old collaborator, M. Michel Bouzy, the manner in which he would like to see his fish cookery book planned. Madame Prunier and M. Bouzy completed the task for him.

Ambrose Heath, noted gastrologist and gourmet, translated it from French into English, and our own witty, appreciative lover of well-prepared food, Crosby Gaige, has written an introduction to it, and edited and adapted it so admirably to our American fish, and methods and understanding of cooking, that we too, now on, may share in the satisfaction of being able to prepare fish as it should be prepared. A really helpful, informative and inspiring cookbook.

JUNE PLATT

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House & Garden

SEPTEMBER 1939

Double Number

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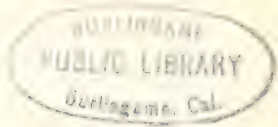
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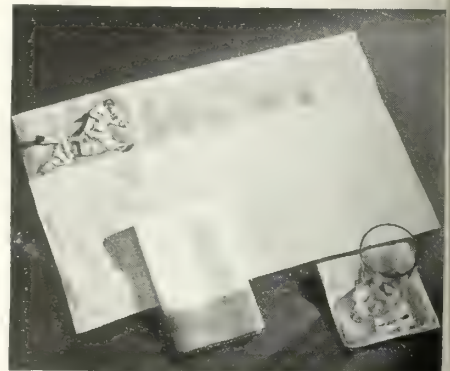
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GIVE the coffee lover of your acquaintance a jumbo cup of fine Wedgwood and he'll never forget you. These are a full 5" across the top and come in a cornflower pattern of rose, blue and gold for \$3.50 each, and in a grape motif of rust and green which costs you \$4.50. Both can be found at Plummer, Ltd., 7 East 35th Street, N. Y. C.



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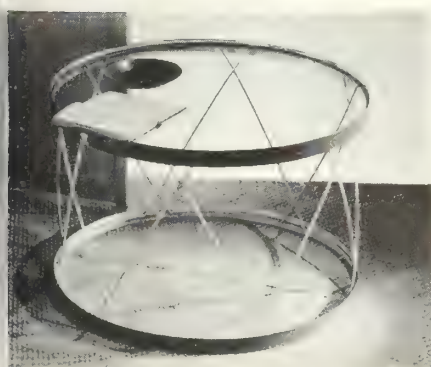
If you are interested in any of the things shown on these pages, kindly address your checks or money orders directly to the shops mentioned in each case.



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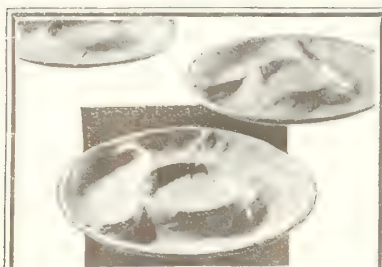
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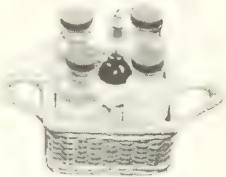
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Section basket, 9 spices. \$5.75

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Genuine Penobscot Indian Baskets

FOR YOUR HOME OR GARDEN

Handy, Free-rolling Trash Baskets

Ideal for your garden work — makes it easier. Can be rolled about on its rubber-tired wheels or set firmly on its stand. Heaps of room — 28 inches deep and 18 inches wide. And strong, serviceable — made entirely of ash, attractively stained in a rich chocolate brown. Useful indoors for soiled clothes, brooms, mops, etc. Shipped C. O. D. \$7.85*. Worth more. →



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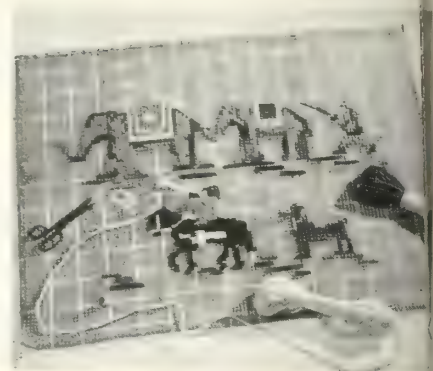
* N. Y. State Reg. No. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

ALBERT J. NICOLA
ENFIELD, MAINE

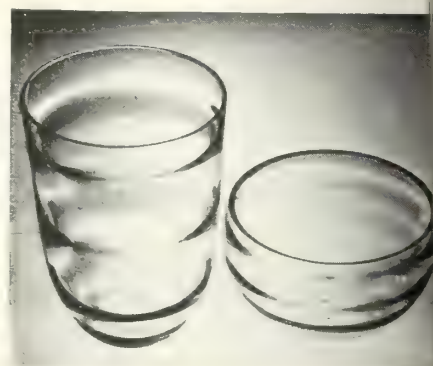


SHOPPING

If you want to do some tapestry that works up simply, try this nursery rug with colored elephants trooping across the canvas. The pattern is already worked, and included in the price of \$19.75 is enough yarn for you to cross-stitch the background. When complete, the rug is 36" x 29". Alice Maynard, 558 Madison Avenue, New York City



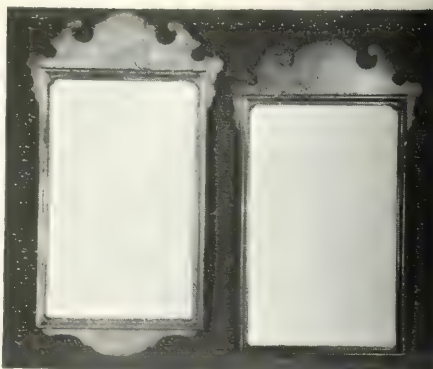
A FIELD of ripened wheat was the inspiration for this beautiful amber-colored Danish glass. The graceful vase, 10 3/4" high, and the fruit bowl have a wavy effect which makes them reflect light beautifully when they are unfilled. The pieces come in a deep fjord blue as well and sell for \$10 apiece. From Carl Neilsen, 118 East 28th St., N. Y. C.



To prove that bookends may be unusual, here is a pair that you can fill with water and use as an aquarium for fish, or, if you prefer, fill them with flowers. The center is clear crystal, 5 1/4" square. The edges have a crackle finish. A pair is \$4.50 and you can order them from Towne Products, located at 1718 Rockaway Parkway, Brooklyn, N. Y.



You'll want at least one of these well-designed mirrors to hang on the wall. They have hand-carved corners and a gilt inner edge bordering the 10" x 16" glass. They come in solid mahogany or in maple and are reasonably priced at \$12.50 apiece. If you choose one for a gift you may want another yourself. Foster Bros., 4 Park Sq., Boston, Mass.



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AROUND



THREE little pigs had their picture taken, a baby one stayed home. None of the four, made of English china, resembles the others. Some have tails with three full turns, some have clear pink skin. Others are covered with clovers, or shamrocks, or pink cabbage roses. Priced \$1.25, \$2.50, \$3.50 and \$25. MM Importing, 400 Park, New York City

A FASCINATING bit of color comes into your living room with these pictures that are hand-painted on antiqued mirror glass. Each of these Colonial scenes is framed in bleached wood, measures 7½" wide by 9½" long and is priced at \$14.50. These are just two of a large assortment at Liebhold-Wallach, 3 East 52nd Street, New York City

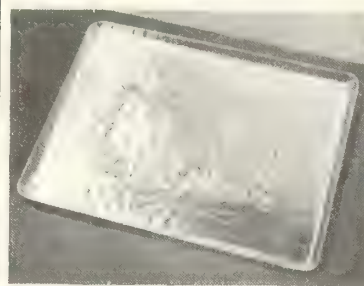
WELL-TRAVELED ladies who miss their dressing table mirrors can now take this alligator-finished bag along with them. The mirror lights while in the bag or can be removed and used separately. Complete with brass fittings, slipper compartments and mirror wall plug, \$32.50. Newton Electrical Mirror, Inc., 174 Worth Street, New York City

For gift occasions select an odd piece of hand-wrought silver in the simple fiddle-back pattern as much admired today as in Colonial times. We suggest a pitcher spoon that is almost 13" long, for \$9.75. Or a heavy salad fork for \$12.50 with a matching salad spoon for \$11.00. All from the Old Newbury Crafters, Newburyport, Mass.

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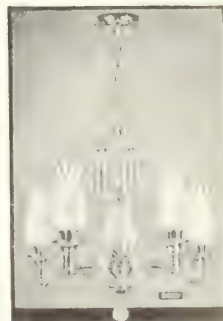
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No. 396. Nature meant us to sleep without light and Sleep Shade makes this possible. You can wear it the whole night in comfort. The headband is adjustable (to fit grown-ups or growing-ups); the cover is black sateen, and the nose rest is a soft down-stuffed pad. Why not rest in peace? \$1.00

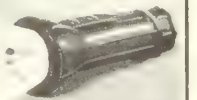


GOOFY BALL

No. 392. Goofy, the ball with the funny bounce. To the eye there is nothing peculiar about a Goofy, but catch it if you can. It bounces everywhere except where you are. Children adore Goofy and adults play by the hour. With each ball comes a leaflet suggesting games. Two Goofys, 2¼ inches in diameter 50¢

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Jules Verne never imagined anything like this! A fine flashlight that operates under water, that won't break when you drop it, and is insulated against electric shocks. The entire outer casing is molded of resilient vulcanized rubber, yet it's easy to operate and easy to replace batteries. Comes complete with two extra long-life batteries. A high-grade, lifetime flashlight for anyone anywhere. Length 7¼ inches \$1.95



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New, deeper, more luxurious Simmons Beautyrest mattresses, from \$39.50.

**G. T. Bowley: New Types of Old Americans at Harvard. Harvard University Press.*

A MATTER OF GOOD TASTE

Good taste transforms a handful of clay or a bit of blown glass into a work of art. Good taste dictates the lines of a lovely old piece of furniture. It is the attribute most to be desired in the things we live with, yet often hardest to find . . . unless you're one of those who "tour" the shops of the country through the Shopping Around pages of House & Garden.

Read these shopping columns carefully. You'll never be at a loss to know what to buy . . . or where. And you'll enjoy the thrill of finding the perfect gift . . . or just the right decorative accessory . . . in the very best taste of today!



DINNER bells come from under the rug, where they're so hard to find, and appear on the dining room table. No wonder, for each of these bronze bells, $2\frac{1}{2}$ " across, has a dainty design painted on a background of white, yellow, chartreuse, celadon, pink or turquoise. With electric cord in gold, for \$12.50. Alfred Orlik, 395 Madison Ave., N. Y. C.

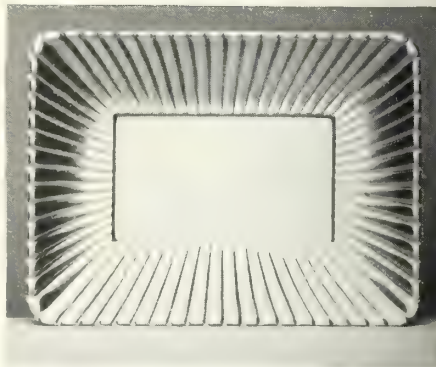
SHOPPING



As a gay beginning for your party send out these Fortnum & Mason invitations that are spiced with English humor and splashed with bright shades of magenta and yellow. Each card is a big 5" x 7" size and has a contrasting envelope. Priced at \$1.80 a dozen from Abercrombie & Fitch, 45th and Madison Avenue, New York City



HERE's a sterling cake or salad dish that will be hard to give away unless you have a duplicate, for it is an excellent shape for sandwiches, hotbreads and table center pieces. With a plain center well and a wide fluting, it is Georgian in feeling. The dish measures $8\frac{1}{2}$ " x 11". \$22.50 from Reed & Barton, at 4 Maiden Lane in New York City



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AROUND



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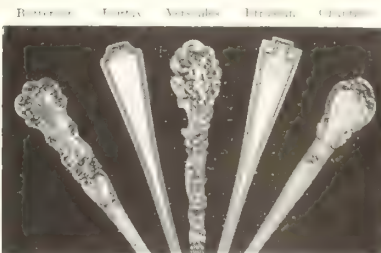


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The Saints of the Frozen Alps

The following is an account of what is possibly the first interview ever granted by any dog of any breed. Anticipating the writing of this article I thought it would be a grand idea if I could persuade one of the St. Bernards to give me some information concerning that breed and its characteristics. With this idea in mind I approached that grand specimen, Ch. Victoria von Waldeck, more affectionately known as "Vicky", and from her I heard the story of one great dog, characteristic of all Saints, as it had been handed down to her through many generations.

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Every year many lives were saved through the efforts
(Continued on page 10)



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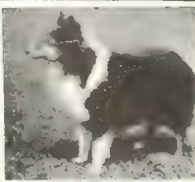
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THE DOG MART OF THE



ST. BERNARD CHARACTER TYPIFIED BY CH. JUNIE DES TOURELLES

(Continued from page 9)

of the monks and their specially trained dogs. Here we come to the story of Barry, who typified all the good qualities and virtues of his now well-known breed. He was a big, powerful dog, utterly faithful and, above all, willing.

On the night of one of the worst of Winter storms, a worn traveller struggled to the door of the Hospice and told of a companion lost in the drifts some way back. Barry was sent to find him and did. But after the dog had aroused the man from his frozen stupor he was mistaken for a wild beast and with what little strength the man had he plunged a knife into Barry's furry neck. But, weak and bleeding, Barry led the man back to the Hospice, and having saved another life he died that night from loss of blood and exhaustion.

In Paris there is a really fitting memorial to the matchless courage and devotion of Barry, marked with this inscription: "He saved the lives of forty persons, and was killed by the forty-first."

Finding it difficult to comprehend a power of judgment and a sagacity great enough to enable any animal to perform such feats of rescue, I asked "Vicky" what accounted for this and she answered, "First, our unmistakable sense of locality, and power of scent.

"We can scent a human being at a distance of three hundred and fifty yards. Our ancestors used to be able to sense

(Continued on page 11)



A LITTER OF PIOUS ST. BERNARD PUPPIES. EDWARD L. WINSLOW

HOUSE & GARDEN

(Continued from page 10)

a snow storm half an hour before it started and they would become restless and anxious to get out on the trail. But most of all I think it is our power of endurance, our ability to stand all kinds of weather."

I began to understand, but I still wanted to know how these dogs were trained. And "Vicky" told me that not like other dogs were St. Bernards trained. Not by whipping or starving or repeated instruction, but by their parents who carefully and untiringly taught them their perfect manners and the rudiments of their duties.

"I remember my father, who was the most elegant of gentlemen, alert, courageous and faithful, an excellent guardian for children, a patient companion, letting them impose on his good nature and seeing that they were never harmed or injured while in his care. I learned from him what was expected of me.

"I respected his sagacity and admired his benevolent disposition. It would have been the same if we were mountain dogs and our duty, like Barry's, was to find people lost in storms. Had it been so, I would have accompanied my parents when they were on duty, and would have learned from them how to work."

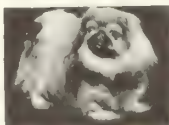
Even though "Vicky" may never see the mountains where her forebears distinguished themselves in service, their massive bodies and heads were just like hers, their eyes nut-brown, like hers, their coats brown and white, their muscles powerful and their temperaments quiet and steady, and every one, from the first to the last, was a magnificent example of the qualities so admired in a dog of this type.

There is more to this recital than appears at first glance, perhaps. That the St. Bernard should have retained so faithfully all the traits and characteristics which won him his great fame is at once a tribute to the soundness of his own nature and the wisdom of those who have carefully and conscientiously guided his destinies as a breed.

It would have been easy to change him by selective breeding—easy to have lost sight of the keystone of his greatness. Happily this danger has been avoided, and the dog world can look forward confidently to the perpetuation of one of its grandest representatives.

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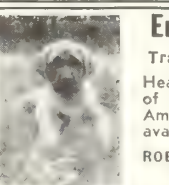
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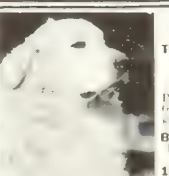
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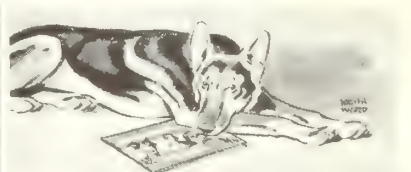
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To the Westchesterite, who has greenery in abundance at his back door—and pays half the price for it—this attitude is patently absurd. But the true New Yorker looks down his nose at the commuter, pities the latter's bumpkin lack of discernment, and goes on paying for his "river view".

Though "river view" is thus almost everywhere at a premium, five buildings—the Southgate Apartments—offer it at no unreasonable price and combined with probably the best service in New York. At 400, 414, 424 and 434 East 52nd Street, and 433 East 51st Street, they have apartments ranging from two rooms (with alcove or dressing room) to five rooms (with two baths and dining foyer), furnished or unfurnished. Almost all the apartments have wood-burning fireplaces—a rarity in New York's newer buildings—and the management points with pride to the really lavish closet space.

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Apartments range from two to five rooms, and are quiet settings for dignified Queen Anne and Chippendale decoration. Many are duplex, their two-story living rooms exhibiting ceiling-high windows, and fireplaces burning four-foot logs. Even the one-room apartments, usually for transients, have double windows, foyers and spacious closets. Service is of the unobtrusive continental variety that one expects and seldom finds; and the kitchen, presided over by one of New York's best-known maîtres d'hôtel, turns out really celestial fare.

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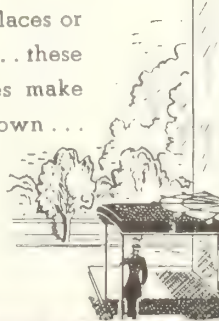
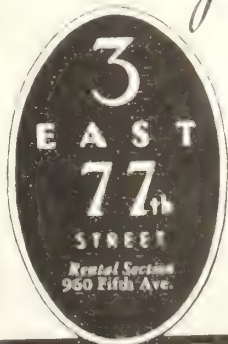
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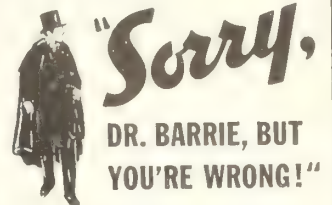
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Our cover is a scene at Hobe Erwin's recent exhibition of circus decoration. Nyholm, photographer

September, Section I

House & Garden

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In the Next Issue

THE MOST INTERESTING NEWS about the October Double Number which we are anxious to tell you about as quickly as possible is the Course on Color which will be the feature of the Second Section. In this course we show you the six smart "Edwardian" colors which will be in high fashion for this Autumn and Winter. We show you from what part of the color spectrum these are derived and we present an exact color reproduction of the forty-two shades and tints in the Edwardian range.

AFTER EXPLAINING the basic theories of decorative color schemes, we show you actual color photographs of the merchandise which is available and we suggest by means of drawings in color some of the unusual schemes which are possible with this absolutely new merchandise. This presentation of color schemes is really a big event in our publishing lives. We know that you will not want to miss it.

THE SECOND SECTION, of which this Course on Color is an important part, is called the "Autumn Manual for the Home & Bride" and comprises another of those comprehensive showings of new furniture, fabrics, silver, china and glass which have proved so popular with readers.

THE FIRST SECTION will be a general issue mainly on Fall and Winter Gardening, practical information about heating and some high-style decorative ideas containing suggestions for everyone.

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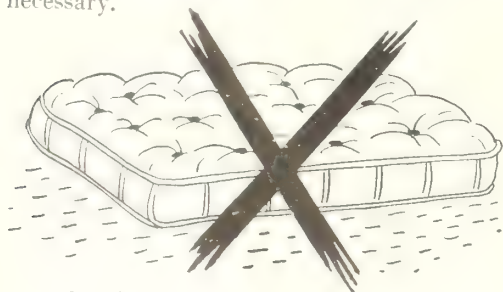


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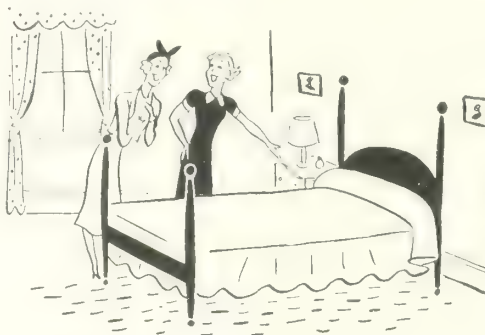
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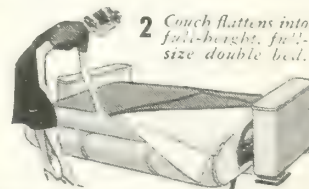
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Architectural Plants. So deep have some English architects sunk into modernism that they are now classifying plants according to their decorative value in relation to the stark boxes they are erecting as homes. A conifer isn't an evergreen to them; it is an "architectural plant". Especially notable are those plants that have a "convulsive habit of growth", since they introduce "an arresting quality of movement". Did you ever see a convulsive tree?



Streamlined. Cleveland can claim many civic advantages. It has a lake at its front door, an enormous convention hall, a series of international cultural gardens that are outstanding—and a radio monkey man. This swift and ruthless world in which we live has swept away the old wheezy hand organ, and yet a hand organ with a monkey still remains a delight. Cleveland's up-to-date musician carries a portable radio on a stick. As you approach, the monkey leaps down and greets you and his keeper switches on Beethoven or Stravinsky or whatever else happens to be on the air.

Foundation Stone. Whenever you see top-hatted men solemnly laying the cornerstone to a building you may recall that they are carrying out a very ancient rite. Time was when this foundation stone was actually a sacrificial stone. To this day in Greece it is customary, on the commencement of a new building or a bridge, to kill a cock or lamb and to allow the blood to flow upon the foundation stone. Also in starting private houses in some countries a foundation stone is laid with ceremony. It once was generally believed that the shadow of a man was a manifestation of his soul or his spirit, so it was arranged that the shadow of a man might fall upon the spot where the first stone or timber was to be laid in the

ground. . . . Today in this country the foundation stone is generally crossed by the shadow of a first mortgage insured by the Federal Housing Administration.

The Alpha Leaf

The first leaf fell from a tree today.
September sun was warm upon my head
As I watched it go. There was no assault
by wind.
The leaf gave up a little wearily,
Fluttered down
And lay curled, scarlet and brown
Upon the grass.

I closed my eyes and leaned against the wall—
"It is not Summer any more and not quite
Fall
But the fields about will soon be white with
snow
Now that I've seen the first red leaf let go."

I saddened seeing the leaf, seeing a thousand leaves
Heaped up about my ankles—but that first
red leaf
Spoke for all Autumns, and the thing that
grieves
Most is the first weary one, the earliest grief.
HELEN E. MURPHY



Herb Lady. Now that having a herb garden is so popular, we wouldn't be a bit surprised if some of our ranking horticultural ladies turned a neat penny by it. They might hire a picturesque old codger to peddle their herbal products, as in the old days. Or they might do it themselves. Milton, Massachusetts, once had a famous herb lady. She was known to all as "Aunt Debby". A woman of considerable position, she cultivated a herb garden in front of her

house with great success. She also made face creams from fragrant flowers. On market days she loaded her chaise with herbs and creams and proceeded into town, where she always found a ready sale. Friends asked her, "Don't you find it fatiguing to get in and out of your chaise so often?" She replied, "I never get out of my chaise. When I get into the streets I make my voice heard, and the people come and buy to stop my noise"—a new type of sales promotion.

Return to Beauty. The world hasn't yet gone utterly to the dogs. It is a sign of the living and yearning soul of man, once he is released from a long subjection to ugliness, that he seeks beauty. For many years Sixth Avenue in New York, dominated by the elevated railway, was as ugly a thoroughfare as an evil mind could conceive—ugly and noisy. Then the El was taken down. Almost the first request made by merchants along the avenue was that their street be planted with trees.



Petals to Jam. In the production of tulip and hyacinth bulbs, it is correct practice to remove the flower heads at full bloom so that the bulbs may not exhaust themselves setting seed. Attempts have often been made to produce dyes and scents from these petals, but so far no results have been obtained. However, during the war, England made jam pulp from hyacinth flowers!

Ancient Wallpapers. After digging deep into the past, we bring to light the information that wallpapers have been used in this country now for 227 years. They were first advertised in Boston in 1712 as "painted papers" and they cost £2 10s. for six rolls. The sheets were 22" x 32". Evidently they were tacked in place, as a bill of 1741 contains an item, "new tacking the wall hanging". The individual sheets were first colored by hand, then pasteboard stencils were used, and finally blocks of pearwood and sycamore. Men who made the sheets were called "paper stainers". Later the sheets were pasted together to make 12-yard lengths.

These early wallpapers were imported from England. Flowered English papers were advertised here in 1742. Special designs were evidently made up for particular customers. In 1733 Thomas Hancock of Boston ordered a paper specifying birds flying and landscapes at bottom and some sheets with "Birds, Peacocks, Macoys, Squirrels, Monkeys, Fruits and Flowers".



ANTON BRUEHL

Our college room—ideal background for study and relaxation

Yellow walls, green cotton rug, russet cotton satin curtains make our college room pleasant surrounding for even the most arduous cramming. Plaid cotton combining these tones covers the window seat and daybed; the "button" chair wears russet linen. A blond oak daybed matches sectional bookcases, caneback chair and brass-handled desk. For accent: a Grant Wood landscape, Swedish figurines, solid leather desk ensemble, green crystal and walnut lamp. Further details are on page 64

Mother gets an A

*A six-page course on how to pass with honors
in decorating your daughter's college room*

THE white beaches are forsaken. The blue salt water sparkles unheeded in the sunlight. Tennis courts in vain hold up inviting nets to brisk serves and rallies. For it's September—and Summer is over—and up and down the land the younger generation is going back to school.

We pity them, remembering our own futile attempts at elementary economics and solid geometry. Trying to concentrate when, just outside the window, were blue hills and the bright Fall leaves and the tantalizing traces of wood smoke in the wind.

We pity, too, you mothers, quite distraught, bogged down in a welter of name tapes, Brooks sweaters, wardrobe trunks, endless lists and the aroma of mothballs. And what's more, although we hate to remind you of it, if it's college they're going to you'll have to be not only a lady's maid but also a decorator! For a college room, unembellished, has about as much charm as the cell of a Trappist monk. If you forget that, your first letter from Joanie will probably read something like this: "Darling, would you mind sending me the big chair out of the den—I haven't a *thing* that's fit to sit in. Also could you pick me up some curtains and a bedspread—blue, I think, the usual size. And I *could* use a skirted dressing table—the perfect Behemoth of a chest they give you—well, my chin just reaches the top of it!"

It is to obviate this sort of plea that we have planned these six pages of college decoration. If the decorating spadework is done ahead of time, come September 20th you can breathe a sigh of relief and go back to your neglected bridge club with a clear conscience!

If you can manage a trip to the college before it opens it's a great help; you can see your daughter's room and plan accordingly. But if you can't, college authorities will send you a floor plan of the dormitory with the room located. It will probably measure about 12' x 15'; and will contain one closet and, if she is lucky, a set-in double window over a window seat. In the room, with your mind's eye, you can put a bed spring and mattress, a tall chest of drawers, and a rather inadequate desk and straight chair.

This is the frame. What you and your daughter put in it will be governed, too, by certain fairly universal rules: none of the college furniture may be painted or stained; no nails or tacks may be put in the walls or woodwork; and no piece of electric wire may be longer than six feet, nor may it hide under the rug!

First consider the essentials. The desk, if it is as small as most of them are, must be replaced. She does at least half of her studying at it, and it *must* be sizeable. A full-size office desk is ideal. Next comes a good big chair for reading—deep and comfortable, with a hassock before it: the higher the feet the better the brainwork! A largish end table beside it will hold notebooks and ink. And we come

out strongly for two lamps—one a standing I. E. S. model for general lighting; and the other a good desk lamp.

She also needs bookcases and a dressing table—one of the new powder tables with a lift-up top for makeup is fine. Curtains and bedspread should be sunfast and washable, and the bedspread of particularly tough material, to withstand a good share of sitting on with the feet up.

Whatever your scheme, remember that the room is only good insofar as it is a useful frame for the work that goes on in it. Every college room is a combination bedroom, living room, hobby room and office! Each girl's major is her hobby, and her room should be planned around it. An art major's requirements will be quite different from those of a student of literature and history.

What are these requirements? We went to Smith College to find out. We chose four outstanding members of next year's Senior class, and shot at them a barrage of questions. Each majors in a different subject, and each, therefore, chose a different kind of room.

Betty Mitchell, for instance, who majors in Art, needs plenty of light. She needs a draughting board with a tall stool, since she finishes her rough sketches in her room. She needs roomy cupboards wide enough to store large portfolios of drawings. And she needs a fair-sized bulletin board, to tack up a changing display of her pictures.

Charlotte Little majors in Music. A radio-victrola is the focus of her room, beside a deep chair for comfortable listening. She would like to see one entire wall of curtains, because they would improve the quality of the music. And she needs space for books, records and albums.

Alice Bissell's work, since she majors in English, consists in extensive reading and writing. She has accumulated a large library, and she needs ample bookcase space to take care of it. She needs a large desk, with a small typewriter table. And a fat chair with a good lamp and two end tables to take care of the overflow of books and papers.

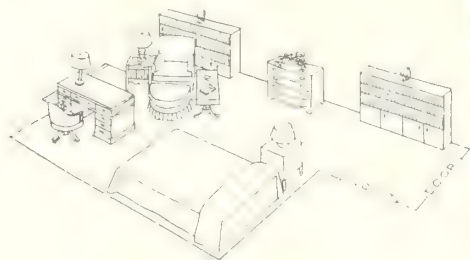
Margaret Gignoux, finally, is an executive-hostess. She is president of the Smith College Association for Christian Work, and entertaining committee members and visiting students at tea is to her both a duty and a pleasure. Her main problem is to provide enough seating space for ten or twelve girls at a time. And she also needs space to store, prepare and serve whatever snacks she plans.

These are four very typical sets of problems. The solutions to each group, we felt, would make very interesting and useful rooms. So we tried it, and on the next two pages you see the results: the student who posed the problem, the furniture plans, and finally the completed room. We hope they suggest to you and your daughter many ideas for her own room; and that they'll help you to send her off on the twentieth with the knowledge that, even though her work is only beginning, poor dear, yours is *done*!

COLLEGE ROOMS—Designed for four Smith Seniors who major in four different subjects



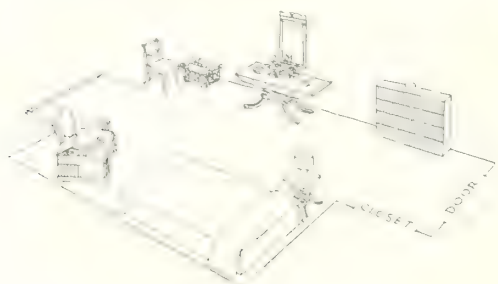
Alice Bissell majors in English literature. She needs a restful background for long hours of research and writing. Required: a comfortable chair, well-lighted desk, plenty of book-room.



For an English major, we took our color scheme from the gay Everglaze chintz at the window, Cyrus Clark's "Garden Walk" in rust, blue, green and white. Walls, blue; rug, Firth's "Spuntex" in soft rose; Cyrus Clark's rose Cyprus cloth covers the chair. Mahogany furniture, from Baker's Milling Road group, includes: a leather-topped kneehole desk with brass-studded swivel chair; coffee table and Chippendale console; low chest. In light wood, two carpenter-built bookcases



Charlotte Little majors in music. Her piano practice is done in the Music Building, but in her room she studies scores and listens to her fine collection of classical recordings.



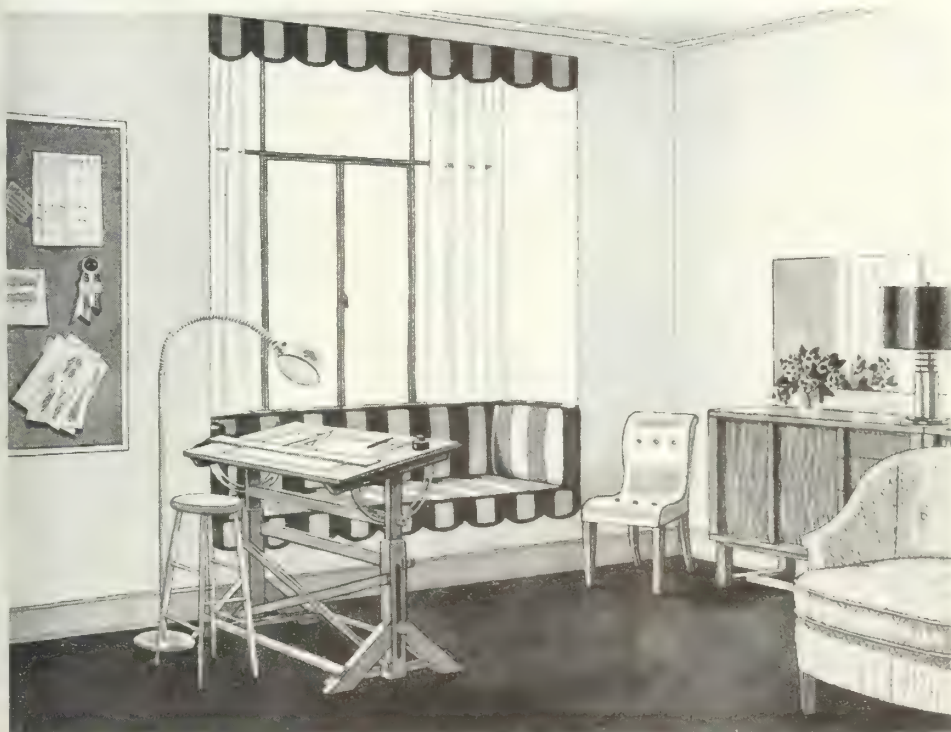
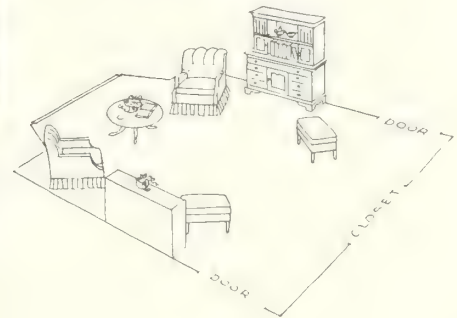
For a music major, our room centers around a Magnavox chair-side combination radio-phonograph. For better acoustics, one whole wall is curtained in heavy gray textured cotton by Louisville Textiles. Walls, off-white; rug, Bigelow's gray "Twistweave". The Regency chair (Michigan Seating) wears a vivid textured cotton in blue, fuchsia and white. Other furniture, in Widdicomb's Regency mahogany, includes a console and mirror powder table, a side chair and magazine rack



For an executive-hostess we plan a sitting room between two bedrooms. The furniture, of Whitney maple, includes two comfortable armchairs with matching hassocks, a generous coffee table, and an enchanting tall chest with many cupboards and drawers. Walls, beige; carpet Alexander Smith's "Caracul" in rose. Desley's rayon and cotton print—gray-green with rose, blue and gold flowers makes the curtains and window seat; the chairs wear a beige and rose stripe



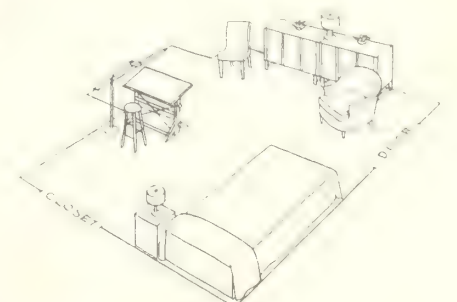
Margaret Gignoux, history major, is an executive-hostess. She would like a gracious setting for tea, with ample seating space and provision for storing her tea things.



For an art major, we plan a light modern room. Beige walls contrast with Bigelow's brown "Bushnell" rug. Coral and white chintz makes window seat and valance (Lehman Connor); sheer white glass curtains are Celanese rayon faconné. Two chests, in Dunbar natural walnut, double as cupboard space and dressing table. Other Dunbar pieces are a leather-covered side chair and an upholstered chair in Desley's beige chevron. (Fabric and rug details in these rooms are on page 64)



Betty Mitchell majors in art. She needs a maximum of light for her drawing board. She likes the clean-cut lines of modern furniture, and needs space for large portfolios.

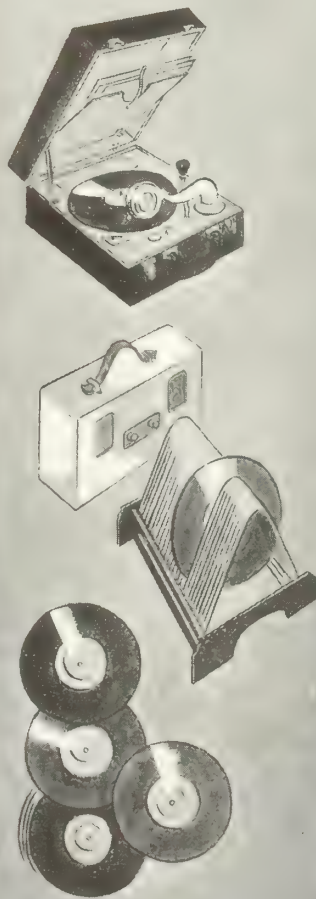


On the next two pages, see suggested gifts for college work and play alike

Student Specials



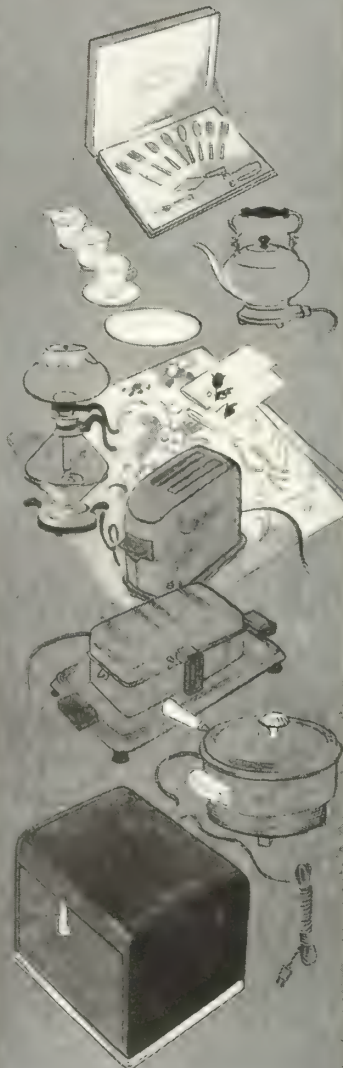
Music



Jitterbug or sweet swinger, she *will* have music. Required for all college students seems to be the ability to discuss to exhaustion the subtle style differences between Benny Goodman and Artie Shaw. Therefore we suggest (top to bottom): RCA's portable phonograph, non-electric, to save on college bills; full, resonant tone. In black leatherette case. Perfect for beer picnics, GE "Carryabout" battery radio, needing no aerial, ground or outlet. Tweedy case, weight 6 lbs. For records, 50-record rack. All Macy

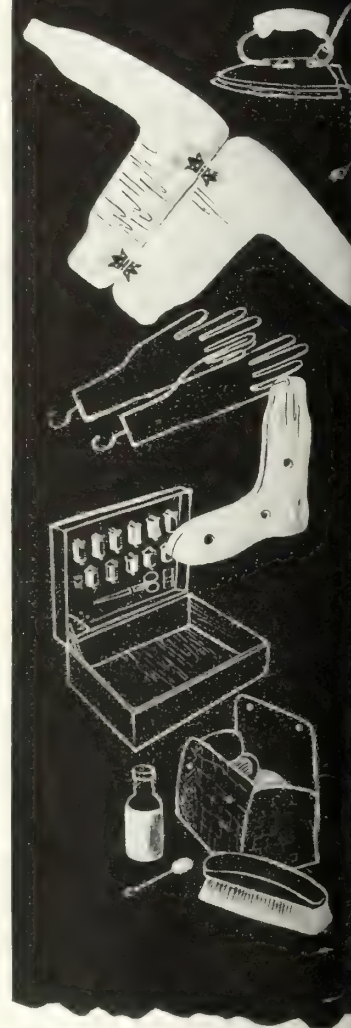
Pack these in her box to make her room both decorative and comfortable

Eating



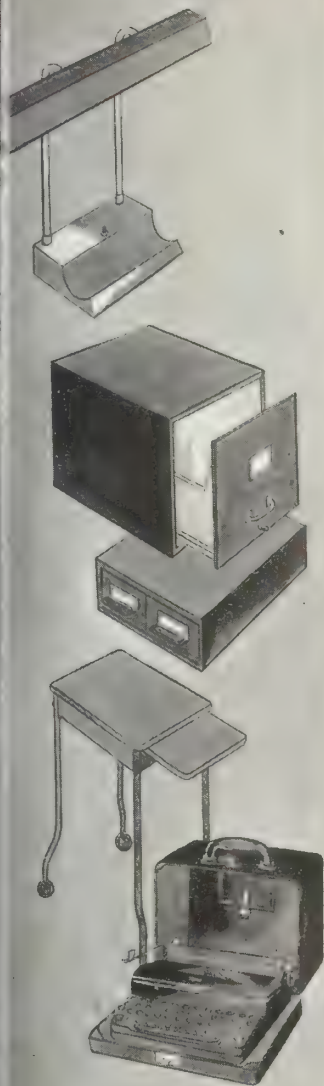
For tea or midnight snacks (top to bottom): Lunt "Junior Hostess" set in sterling; smart compact case containing 4 salad forks, 4 teaspoons, sugar tongs, hors-d'œuvre and cheese server. R. Harris & Co., Washington. Syracuse "Shelledge" tea set. Macy. Crown Rayon pomegranate tea cloth. Lord & Taylor. Universal electric tea kettle, 8-cup Silex, 2-slice automatic Toastmaster, Manning Bowman "Table Cooker" grill, Chase "Table Chef" chafing dish, blue enamel food box!

Upkeep



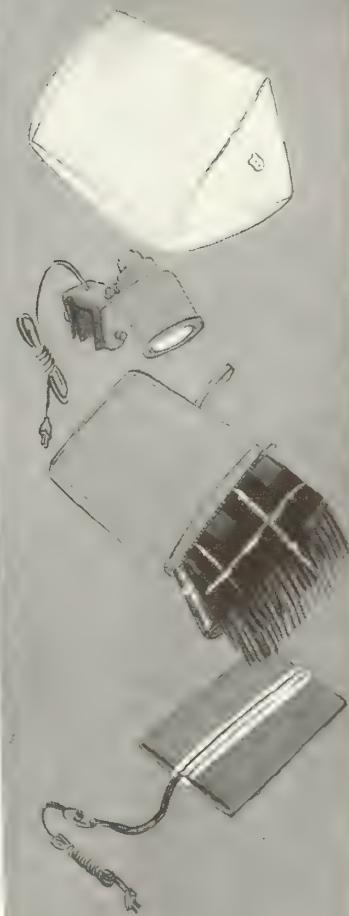
Clothes bills may just possibly come down and her chic will definitely go up if you include these useful aids (top to bottom): "Durable" traveling iron folds flat, has full-surface and a blue suede-cloth case. Folding wooden sweater dryer, w. glove dryers, wooden sock dryers. Macy. Sewing kit with scissors, thread, needles, thimble, in black moiré-lined case. Lewis & Conger. And a little shoe kit in simulated alligator, with liquid and solid clearers, cloths, brush and buffer. From Macy

Business



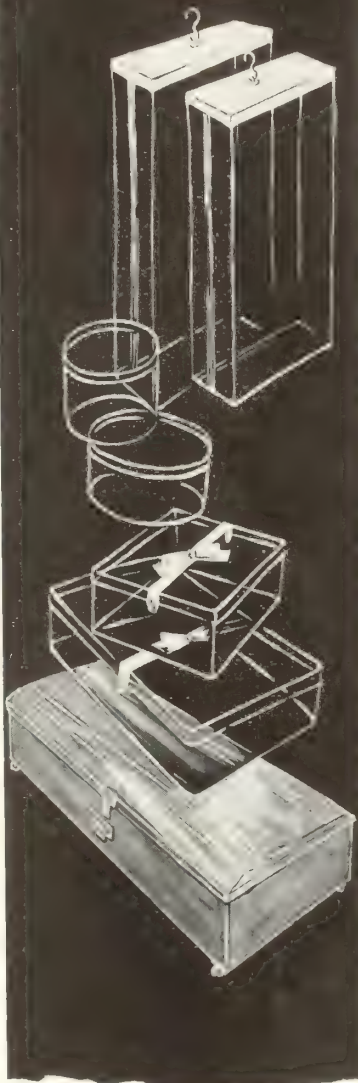
When she *does* get down to studying, let her have the best equipment possible for it. Such as (top to bottom): Mitchell fluorescent desk lamp; gives perfect non-glare daylight illumination; smart bronzed shade and base. Lewis & Conger. Full-size file for papers and cards; double file for the cards on which she writes her bibliographies and cram-notes. Brown metal typewriter table on rubber wheels. And Royal's light portable typewriter. Perfectly noiseless. All from Macy

Fun in Bed



For late cramming or (more likely!) thriller-reading in bed, we suggest (top to bottom): Three-way pillow to eliminate many a stiff neck. Kapok-stuffed, in pastel moiré with white piping. "Spot-ray" bed lamp lets her roommate sleep undisturbed. Plaid wool throw in a zipped suede-cloth case (college heating is turned off at midnight!). All Lewis & Conger. Samson United waterproof electric heating pad—fine for Charley-horses. Comes in a green and peach terry cloth case. From Macy

Storage



College closets are none too large, but neatness will be automatic if she has a supply of space-saving storage helps. To wit (top to bottom): Du Pont Cellophane garment bags zip, hold 8 garments each; the long 66" length takes evening dresses. Blue fabric tops. Oval and round hat-boxes, gilt-edged. Sweater and lingerie boxes match them, tied with blue ribbon. All Lewis & Conger. And a brown metal blanket box, to hold her extra bedding, wheels conveniently under the bed. Macy

Face Fixings



And finally, her face may not be her fortune, but it has a direct bearing on her quota of all-important prom invitations! So consider these beauty aids (top to bottom): Newton Electrical Mirror to hang on the wall—gives a strong clear light. Lewis & Conger. Elizabeth Arden's makeup kit, compact and complete, containing large mirror, three creams, two lotions, lipstick, rouge and eyeshadow. And a small Arden Color Harmony kit, with ensembled powder, lipstick and nail polish



*A famous rose family this year celebrates
its one-hundredth anniversary*

Hybrid Perpetuals

By Ethelyn E. Keays

IF ROSE growers were inclined to celebrate centenaries in the progress of development of their favorite flower, they would honor at this time the advent of the hybrid perpetual rose.

It was a hundred years ago that the famous French rose breeder Laffay was bringing out his new roses on which he had been working for several years, roses of a hybrid source showing a remontant tendency. These new roses were destined to create a protracted excitement in which Laffay led the group for years; to launch a passionate competition on the part of the whole group of rose men with France keeping the command; in their sequence, to run into hundreds of varieties, splendid in size of bloom, various in form and fulness, and in all colors but pure yellow.

They held their rose-minded public in a constant state of excitement and admiration for more than forty years, overlapping the time when some further work upon them with the tea rose and its hybrid brought forth the hybrid tea rose. Even after the hybrid tea had been recognized as a new type (the earlier ones were considered to be just more hybrid perpetuals) and had assumed the lead in rose popularity, the hybrid perpetuals were never quite eclipsed. Because they are valuable roses, new ones have been coming out more or less regularly to the present time, thus successfully rounding out the hundred years.

The pageant of roses, long as it is, seems to date its high glory and elegance from the time following the creation of the Malmaison garden by that imperial lady, the Empress Josephine, one of the world's most fervent collectors. What Josephine really did for the future of roses was to show all the rose material in the world in her time. She gathered together all the horticultural varieties of *gallicas*, *centifolias*, *albas*, *damascenas*, mosses, briars, musks, and the recently introduced Chinas (then called Bengals), to which horticultural sorts she added all the species she could muster in 1810. Then she gathered about her the nursery men, rose gardeners, botanists and amateurs who had caught the fever, and asked for more roses, calling upon them for better hybridizing, more constructive use of rose material, progress in rose beauty.

As we know from our experiences, in all such exhibitions, be they rose shows, fashion shows or motor shows, inspiration from shows leads to the creations of new and better products. Here was the rose world laid out. The problem was to take it and put parts of it together.

The rose possibilities laid out were something like this: on one side were the June-blooming garden roses; *gallica*, preferred for seed bearing; *centifolia*, for full bloom and remarkable fragrance; musks, for clustering and fragrance; sweetbrier; old blush China; *rosa indica*, the pink Bengal, which was commonly known in our old gardens as Pink Daily; and the red China, *rosa semperflorens*.

Early productions from crossing the Junes and the Chinas gave an extensive group called hybrid China and came to include hybrids of Bourbons and Noisette roses. Of this large group, which bloomed once only but for a long time, Rivers' George the Fourth is almost, if not quite, the only one now surviving in old gardens. By some chance which goes unexplained, Vibert, a contemporary grower, got a hybrid of a China with everblooming character, Gloire de Rosomanes, which proved to be useful from its beginning and is still useful to this day. (Continued on page 58)



The genealogy of a new rose always interests rosarians. Fr. Schoener of California crossed the pink Mrs. John Laing (top) with the white Frau Karl Druschki (center) and produced the pink hybrid perpetual Arrillaga (bottom). Frau Karl has been a parent for many fine modern roses

Here are prime examples, new and old, of the legion of hybrid perpetuals



GENERAL JACQUEMINOT, RED



GEORGE ARENDS, PINK



ULRICH BRUNNER, CHERRY



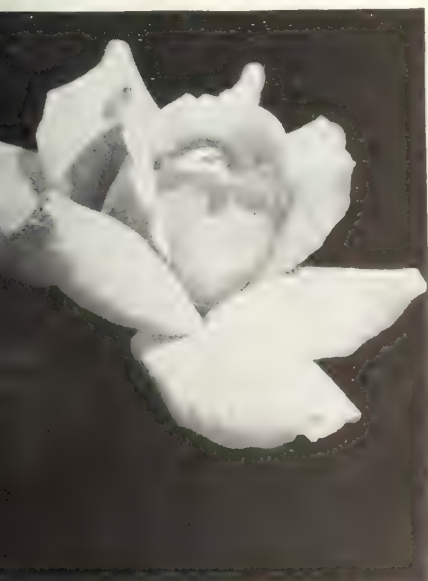
J. B. CLARK, MAROON



GEORGE DICKSON, DARK RED



ROGER LAMBELIN, CRIMSON



MME. ALBERT BARBIER, FAWN



PAUL NEYRON, DEEP ROSE



CAPTAIN HAYWARD, SCARLET

The Fall crop of fabric trimmings inspires
exciting new tricks in decoration

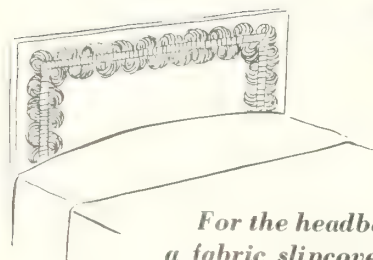
Keeping in Trim



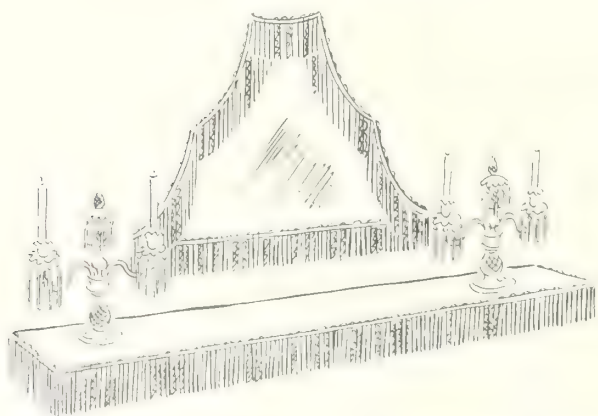
*Dripping Victorian
fringe, ivory and blue, on
a wall bracket that holds
fresh flowers under glass*



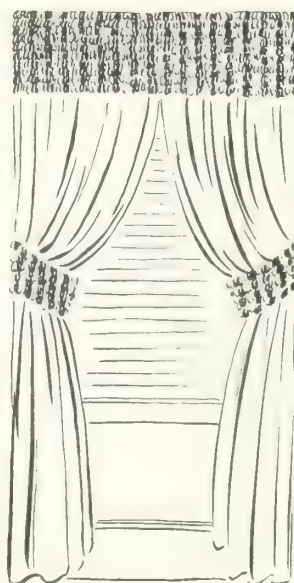
*Add to the game room
this minute white piano
garnished with fat ball
fringe, red, white and blue*



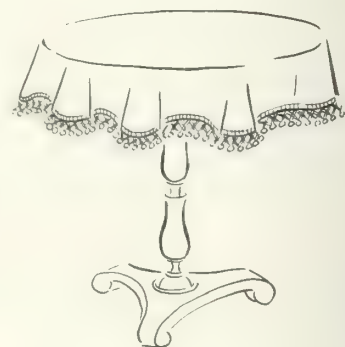
*For the headboard of your bed,
a fabric slipcover bedecked with
bands of satin braid looped in
spaghetti-size coils, as a border*



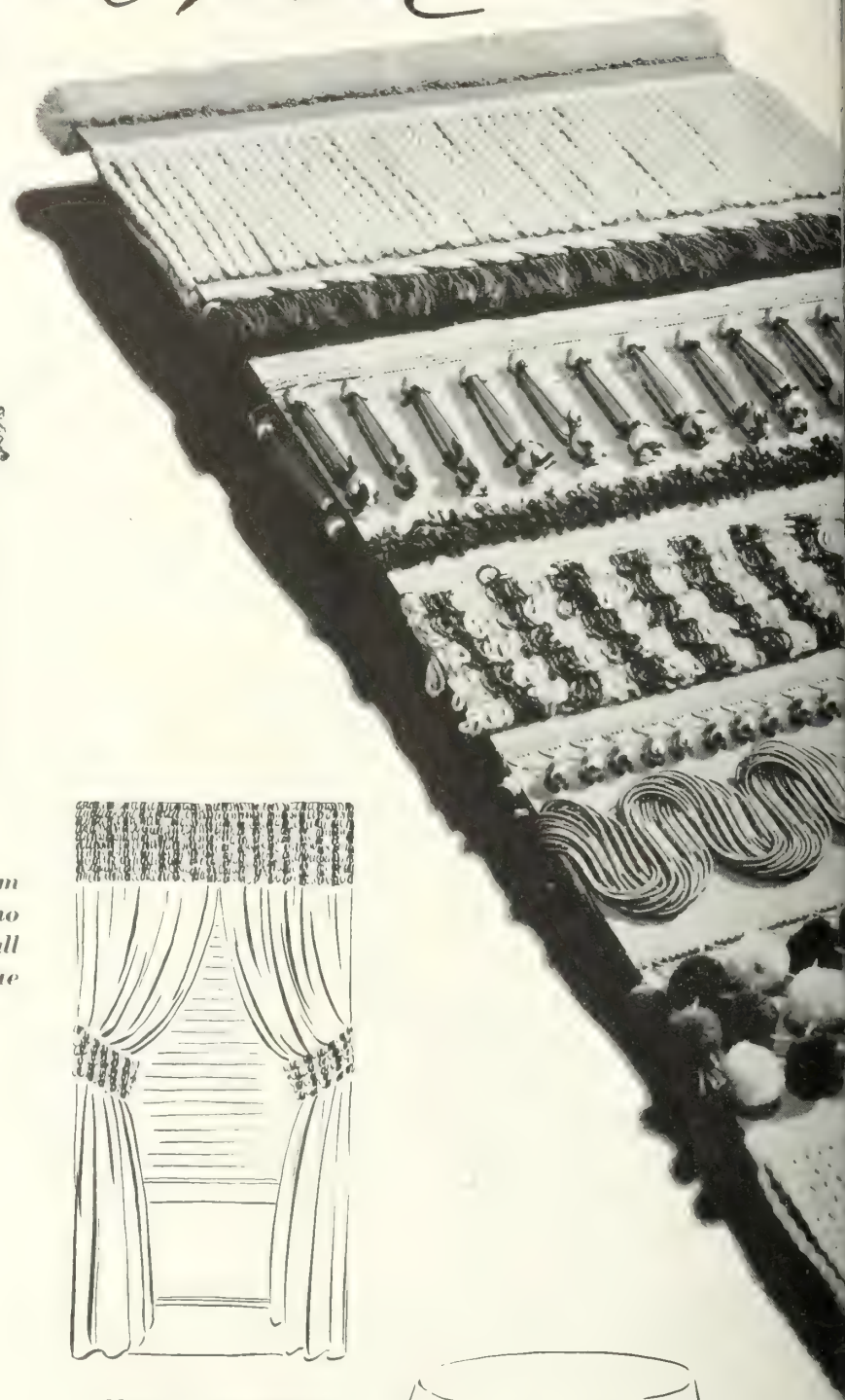
*A flourish of white bullion
fringe to frame a mirror and
border a shelf buffet. Dip the
fringe in plaster before you add it*

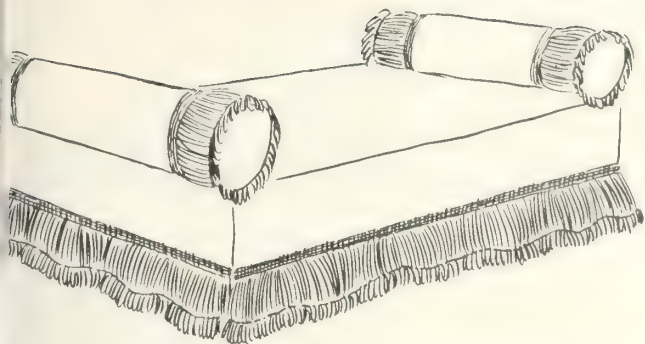


*Shaggy valance and
tie backs of loop fringe,
vertically striped in
cherry red and white,
to adorn your winter
draperies. It comes in
bands, five rows deep*



*For a circular lamp table—
bias skirt of felt, adorned with
elegant satin ball fringe, alter-
nately candy pink and sky blue*

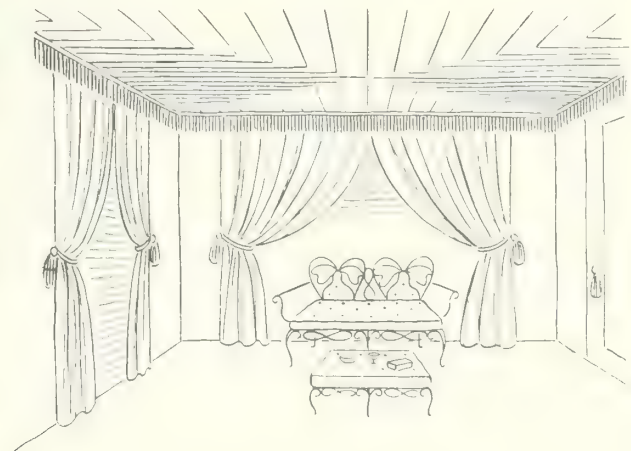




Dust ruffle of burgundy wool, half a foot deep—to lend a daybed finesse. The tailored bolsters wear deep matching cuffs of fringe at either end



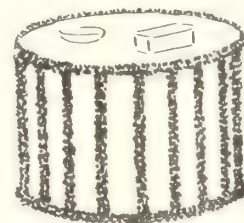
Neat finish for an upholstered chair—spaced bands of fringe, cedar green on a rope of brilliant coral and white



If you've a high ceiling, paint it in daring circus tent stripes—and tack up white bullion fringe over the molding to look like the true-to-life edge of an awning



Fuzzy white moss fringe frames a mirror and edges a dressing table done up in chintz, striped robin's-egg blue and white



Slipcover a low round chairside table to drum shape, and stripe its sides with shaggy red loop fringe

Cover your picture wire with braid for a decorative effect in foyer or living room. This one's of beige and green loops, varied with little bow knots



Top to bottom: Moss fringe used on dressing table; bullion fringe on buffet shelf; tricolor fringe used on chair; satin-covered tube fringe on wall bracket; all E. L. Mansure. Twisted loop fringe used on drum table; Consolidated. Striped fringe on valance; Standard. Ball fringe on table skirt; Consolidated. Silk braid on headboard; chenille piano fringe; both Standard. Bullion fringe on ceiling; Mansure. Braid picture-hanger; Standard. Daybed dust ruffle fringe; Consolidated Trimming

The Marshall Fields' Carolina Country Seat



About a hundred miles from Charleston, in the heart of the rice fields, lies one of Carolina's loveliest old plantations, Chelsea, now the Winter home of Mr. and Mrs. Marshall Field. The present house, shown on these two pages, with its broad, high-ceilinged rooms, carries out the tradition of the earlier dwelling, long since burned, and faces the same avenue of mossy oaks. Architects, Simons and Lapham

ERNEST G. AYER

Informal decoration, skillfully executed, characterizes a hospitable Low Country plantation house



Chintz in woodsy tones of green and brown, yellow and terra-cotta flames against the white living room walls. Birds are a leitmotif here, as throughout the house. Even the fine old china in the cabinet bears on each piece a different game bird



Rice fields mean ducks, and ducks mean good shooting; hence the gun room plays an important part in life at Chelsea. Original engravings by Audubon, who did many sketches at this plantation, brighten the spruce-paneled walls. The deep chairs and sofa are covered in blond and dusky wood tones



In Mr. Field's bedroom, the decoration runs to browns and beiges, heightened with contrasts of lively color. An unusual chintz, printed in green on a tan ground, carries the design of a leopard's coat. The walls are sand and the carpet brown



Blush pinks, warm whites, and beige predominate in Mrs. Field's bedroom. A charming old chintz spiralled in roses and dark green leaves is used for accent. And near one window a chaise-longue invites a welcome hour's rest before dinner. Decorators, Forrest Dugan Schaefer and Katherine Field Rodman



MISS ESTRID ERIKSON

*Contemporary patterns vie with those of the past
in the home of a leading Swedish designer*

Mistress of Modern



As revealing as an autobiography, Miss Erikson's living room is a composite of varied interests. New materials mingle harmoniously with antiques from several centuries. A sofa in green-printed gray linen echoes the silvery tones of the Swedish elm cupboards and bookshelves. A modern coffee table stands above an old Swedish petit point rug. Accents include an Egyptian bas-relief, a Ming vase and Tang figures.



Beyond frosty white voile curtains, an alcove holds a red lacquered bed with rattan headboard, one of the several designs by Joseph Frank, the Viennese designer now in Stockholm. Both shantung spread and pillow wear ruffles, white walls are papered in flower prints. Green scatter rugs line the straw matting floor, the lamp boasts a Chinese-lantern shade

EVER since Estrid Erikson opened her shop in Stockholm, a decade or so ago, to introduce her modern Swedish pewter designs, her activities have captured the imagination of the decorating world. Her name has become associated in America with all that the Swedish Modern movement stands for. She is young and personable, as well as talented; and in her atelier she has gathered some of the finest designers in Europe—in furniture, textiles, metals, linen and glass—to work especially for her shop, "Svenskt Tenn".

Her apartment on the Strandvägen, shown on these two pages, overlooks the city and is the top floor of an old building with picturesque mansard roof. In it she has blended fine old things—a Coptic fragment, a Ming vase, early Swedish petit point—with the crispest of modern materials—rattan and bamboo, lacquer and metal, distinctive hand-blocked fabrics and the soft curves of furniture designed especially for her.

EMELIE DANIELSON



Estrid Erikson was one of the first designers to recognize the decorative possibilities of maps, and in the entrance hall of her own apartment she has used this giant photomural to spread over one whole wall. An enlargement of an automobile map, it shows in tones of gray and blue the topography of central Sweden, dotted with lakes and crisscrossed by winding rivers



The wall of the entrance hall directly opposite the map is hung with natural French linen patterned in brown, gray and soft red. This was printed on an old hand block in Paris, said to be the world's largest. A marble slab found in a churchyard was mounted on an iron base to form the long table. Beside it, a modern chair of bamboo and leather, an old Victorian chintz chair. Note how mirror is used to lengthen room



MINTON CHINA, "FALMOUTH" PATTERN



SILK DAMASKS, MAISON DE LINGE



ABOVE: ALVIN STERLING; BELOW: FOSTORIA GOBLETS



Let a new color twosome enliven your table for the first entertaining of Fall

Edwardian Reds

WITH the advent of bustles to fashion, decoration, too, turns to last-century inspiration. And discovers—not the sentimental charm of other days, not the over-elaborate trappings—but a fresh new color combination that's exciting as a vintage wine, as heady as a stirrup cup.

On the opposite page, we have planned a table in these sophisticated new shades—glowing garnet red and clear soft pinks. A table at once elegant and informal, at once gracious and carefree, it is the perfect dinner party setting for the little season between Summer's end and Autumn's beginning.

To keynote our color scheme, we chose the plates in an unusual old Lowestoft design of vines and ribbons and roses—in soft pinks and reds, green and deep blue on a background of bluish white. Of thin, fine Minton china, in the "Falmouth" pattern, they were imported by Meakin & Ridgway for S. & G. Gump, San Francisco.

Gibbon's glowing red linen cloth repeats the purply red tone of the deeper roses in the plates. And Maison de Linge has it, as well as the two more formal silk damask cloths on this page—one a "Morning Glory" design in gold, copper and ivory, the other silver and wine stripes.

The silver is Alvin's sprightly repoussé pattern called "Bridal Bouquet" in sterling; it is shown in detail on this page. To complete the picture, we selected Fostoria's graceful "Willow" goblets, etched with feathery trees and pagodas, as shown in the close-up at lower left. Stern's.

The centerpiece of crystal birds set on mirror plaques, from R. H. Macy. The pink to red roses are courtesy of Flower Fashions. Blond wood Sheraton chairs, Altman's.



SERVICE IN ALVIN'S "BRIDAL BOUQUET"



ANTON BRUEHL - CONDÉ NAST ENGRAVING

Flower-sprigged china and wine-dark linen make festive your first Fall dinner

New uses of plastics, leather, glass and felt
enliven decoration for Fall

Of materials

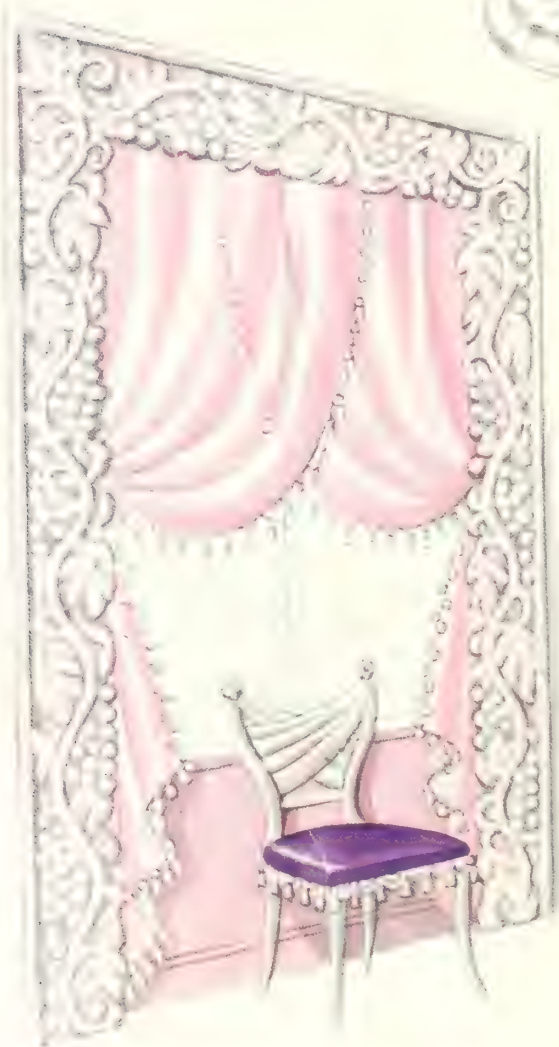


ABOVE: One of Fall's merriest bedsteads, molded of that new crystal-clear plastic called lucite. The tufted effect is achieved by poking the jewel buttons deep into a sheet of lucite while it's soft

RIGHT: To any room that needs a touch of decorating yumph, add this lucite-top table. The pedestal base is solid as a hitching post, and that airy flounced skirt is made of the plastic. The whimsy pottery hand-shaped vase, from Goldfarb Florists



ABOVE: Criss-cross swags of clear lucite, pinioned with lucite daisies, to dramatize your windows. The polka dots are green glass, molded into the plastic. The six lucite designs shown on this page were drawn up especially for House & Garden by Cora Scovil



ABOVE and LEFT: The charm of moonlight and honeysuckle brought indoors: old New Orleans balconies inspired both the little chair above (all lucite) and the traceried lucite window frame at left in characteristic grape-and-leaf motif. Lucite also makes the swag chair

RIGHT: A simple unpainted chest covered with Imperial's "Marlborough" wall-paper, gay panels of leaves and flowers that stand out as if finely carved. The top is lacquered. Neat Winter trick: twisted metallic papers used instead of flower bouquets



importance



ABOVE: Your closet's as gay and feminine as your dressing table with this hat box and stand tufted and planted with your favorite hat pins, pincushion-wise. From R. H. Macy



ABOVE: Stimuli to keep your husband's closet neat—brass-bound boxes covered in tortoise-shell paper, shelves edged with billiard felt, punctuated with brass tacks. And walls of Chinese straw matting. All, R. H. Macy



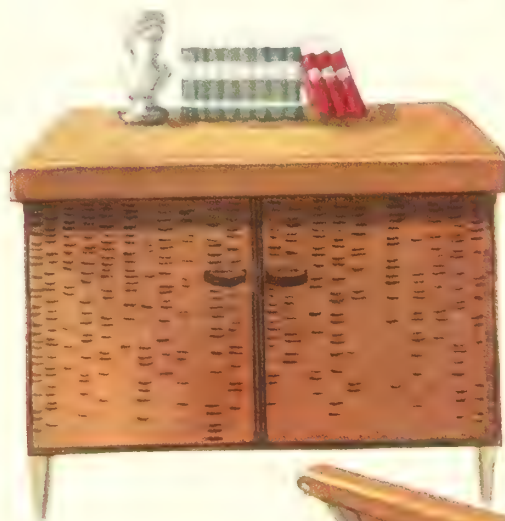
ABOVE: Surprise your tea party guests with this cloth of woven-glass fibers, appliquéd with rambunctious blossoms of chintz. Its napkins are filmy white linen, with center stripes of the glass fabric. Designed by Sibyl H. Shepard; found at Anita Gardner



ABOVE: Leather takes the fall decorating spotlight and holds it—in this new furniture group. Shaped under high pressure, it gives a fresh modern interpretation to the curving Empire chair-back, the round table top



ABOVE: Play up your windows with felt, wine-dark and rich, over underskirt curtains of turquoise Clairanese taffeta. Terrace the felt up from the floor in three swooping scallops, and then finish all the edges off, all around, yourself in smaller scallops with pinking shears.



ABOVE and RIGHT: For masculine rooms—more leather furniture. The chest has a plain top, is faced with "link" leather. The daybed boasts leather head and foot. "Schierenhide" leather furniture designed for Sloane by Elinor Hillyer, Associate Editor of House & Garden





*Twin fabrics for the bowed window and four-poster bed,
twin papers for walls and ceiling emphasize the airy height of this Colonial bedroom*

*Peach and gray prove an effective foil for
mahogany tones in this setting*

Colonial bedroom, Victorian flavor

No longer confused with teashop-type maple, and no longer symbolized by cobbler's bench design, Colonial decoration today is the perfect expression of American tastes. Broadly based on the designs of skilled artisans of two centuries ago both here and abroad, it is infinitely adaptable to both great houses and small ones, and to varying geographical locations. And it is a pleasant ally to those turn-of-the-century trends which are currently in high fashion.

Colonial takes to Victorian. In the bedroom on the opposite page, we have combined Colonial furniture with Victorian touches such as the wax flowers under glass and the little curved and tufted love seat. Its effect is one of airy spaciousness and pleasant livability—carried out in a restful and extremely well-balanced color scheme of peach pinks, silvery gray and light leaf green.

This flowing of one period into another we find charming, and particularly so for anyone who delights in the real Victorian flavor. For it brings quaintness and variety to a room without museum-like stuffiness, and is firmly set on the grace and substantiality of the Colonial style.

Valance on indirect lighting principle. Because our room has tall ceilings, ample proportions, and great bow windows, we have dramatized it with an unusual valance and drapery treatment. The valance, hung on a semi-circular frame, curves out into the room, just as the bow window curves away from it. The result is that light and sunshine pour into the room not only through the window sash but also upward through the valance opening, on the principle of an indirect lamp.

Twin fabrics, twin papers. A soft mohair and cotton fabric in gray oblique stripes makes both the valance and straight-hanging draperies and is used again in a warm peach tone for the canopy and skirt of the four-poster bed. This is L. C. Chase's "Wellesley" pattern. Twin wallpapers lend verve to walls and ceiling—the one a wide peach and white stripe alternated with floral columns in dusty-pink, blue-green and gray; the other, the same stripe minus the flowers. Both from Imperial.

Peach tones predominate. The bed boasts a Bates spread of peach and white woven cotton, called "Laurel Leaves", and a luxurious white satin comfortable from Mosse. The little Victorian love seat echoes the peach shade in its covering, again of the Chase mohair stripe; the two little chairs repeat the fabric in gray. All three, from Vander Ley. All other pieces from Drexel Furniture. The rug is Alexander Smith's plain broadloom in deep peach "caramel" shade, with a soft green border. Glass curtains are Glendale's filmy white voile, polka-dotted in a clear blue-green. And the lamps, Victorian-type porcelain, are white and gold: Charles Hall.

*There are 146 species of American orchids—
some are adaptable to gardens*

Our Native Orchids

S. Judson Ewer

AMONG our native wild flowers there is probably no group that excites the imagination as do the orchids. Uniqueness of flower structure and rarity have aroused popular interest and led to much thoughtless exploitation. Not only have individuals removed the plants from their natural environments, but many dealers have collected them extensively and thus brought about a near or complete extinction in certain localities. No action is more to be decried than this depopulation of native plants to satisfy public demand. We have a right to grow the wild flowers, but not at the expense of extinction or without careful endeavor upon our part to meet the requirements of the plants in question. With the orchids, especially, our cultural knowledge is exceedingly fragmentary, and it is only by continued painstaking study and experimentation that we may hope to come to a fuller understanding of their particular and specific needs.

Botanically speaking, the orchids stand upon a high pinnacle of the plant world. With the lilies they have certain fundamental features in common, but differ markedly in irregularity of flower, reduction of flower parts, fusion of stamens and style into a single fleshy protuberance known as the "column", and inferior placement of the ovary. In almost all instances one of the petals is highly modified and is known as the "lip". It forms the "shoe" of the Ladyslippers or the broadly lacerated "tongue" of the Fringed Orchids.

Orchids as a whole attain their highest development and reach their greatest numbers in the tropics, but within the United States and Canada there are one hundred and forty-six species and four hybrids distributed in forty-four different genera. The majority of these are temperate or southern; a few range to the far North.

The Ladyslippers (*Cypripedium*) are doubtless the best known. They are characterized by the pouch-like lip, spreading lateral petals (often more or less twisted) and two or three greenish or colored sepals. The pouch or "shoe" is an important feature and determines both common and scientific names. In our range ten different species are recognized—five eastern or mid-western and five distinctly western or northern. The plants are, for the most part, large with prominent and showy flowers. There is usually but one flower per stalk, although *Cypripedium reginae* may have two or rarely three, and *C. californicum* bears several small blooms arranged along an elongated stem. The stems may be tall and leafy or very short with two spreading basal leaves, as in the common moccasin flower.

Ladyslippers are primarily woodland plants or plants of the bogs and swamps, and unless we can simulate these native habitats there is little use of attempting to grow them. Such imitation is no easy matter. It means shade, it means abundant moisture at all times, a soil rich in leaf mold and with a certain de-

(Continued on page 56)



DOWNY RATTLESNAKE PLANTAIN



RAGGED FRINGED ORCHIS



RAM'S HEAD LADYSLIPPER



SHOWY LADYSLIPPER STARTING



WILD PINK



TALL NORTHERN GREEN ORCHIS



SHOWY LADYSLIPPER IN FULL BLOOM



SHOWY ORCHIS



LADYSLIPPER, CYPRIPIEDUM REGINAE



ROSE POGONIAS



YELLOW LADYSLIPPER



PINK LADYSLIPPER



TWAYBLADE



RAM'S HEAD



PURPLE FRINGED ORCHIS



RATTLESNAKE PLANTAIN

He votes for built-in simplicity



LEFT: An attic bedroom with plenty of stowaway space, even for an extra guest. Cupboards, rope-handled drawers, closets and two bunks are built-in. The color scheme is bright blue and white, keyed to the two maps on the ceiling. Chair, right, is rawhide

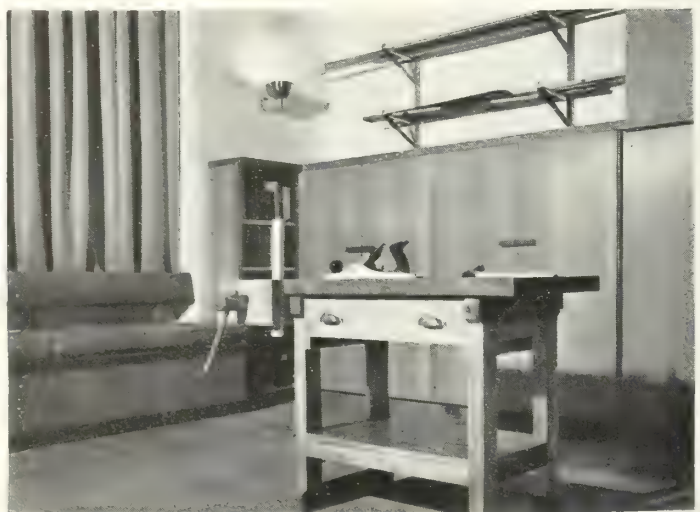
Walls are paneled in knotty pine, like the valances of the floor-deep windows. Blue predominates in the rugs. Designed by Ross-Frankel, Inc., for the son of the Howard S. Cullmans, in their Purchase, New York, farm. Architect for the house, Aymar Embury II

BELOW: Modern, ever a favorite with the prep-school contingent, sets the theme for this comfortable study and bedroom. Colors of the leather chairs, two in red, two in blue, are picked up in the plaid bedspreads. Furniture is taffy-toned bleached oak; rug, a deep blue. Decorators, Paley & Reinert

BELOW: In the New York home of Mrs. Henry J. Mali is the sort of playroom-workroom that any boy would design for himself—if he knew how. Built-in cupboards and bookcases are of light oak, the floor of natural cork squares. Beige leather covers the window seat and couch



RIGHT: Another view of the playroom above. A work bench, professionally equipped, stands before tall cupboards; above them, racks for lumber. Walls, blue and white; curtains rough beige. Architect, William Lescaze



She dotes on ruffles and frills



LEFT: This Greenwich, Connecticut, nursery uses childhood's favorite pink and blue, but as a foil for deeper reds and yellow. The screen is a photomural of nursery rhymes, and the pickled desk is modern



ABOVE: Another view of the nursery shown top. The walnut bed wears a merry plaid in red, white, pink, blue; the flowered blue chaise a wine petticoat, a yellow cushion. Walls are pink, curtains frilly white organdy; rug is blue dusted with yellow stars. Decorator, Elisabeth Brown



ABOVE: In this young girl's bedroom, walls are papered in blue and green; everything else is white; quilted chintz headboards and bedspreads, painted organdy curtains and powder table skirt, astrakhan rug. Planned for the James Butlers' daughter, Dorothy, by the decorator, Sarah Hunter Kelly

RIGHT: Colonial atmosphere at its best in this 'teen-age bedroom in Bernardsville, New Jersey. The bed is an old four-poster draped and skirted with fresh white dotted Swiss and spread with an antique quilt of sharp blue and white. Hooked rugs cover the floor

A striped Colonial paper in red, blue and creamy gray keys the walls, and is a copy of an old one discovered in the deep South. All the furniture is maple, covered in cheery handblocked linen, red and white. All the decoration was by Gertrude Brooks



SCHNALL

Bush-Barbering

By Anne Tiffany

BUSH-BARBERING is garden vernacular for topiary, which is defined in the Encyclopedia Britannica as "a term in gardening for the cutting and trimming of shrubs such as cypress, box or yew into regular and ornamental shapes but it also embraces the more restrained art necessary for the laying out of a formal garden . . . the latin *topiarius* meant an ornamental or landscape gardener, etc." This covers a great deal of ground, but upon examination it is found that only in formal or geometrically laid out gardens is topiary at its best, despite its common use in cottage gardens in England.

It is not strange that the last fifty years in America have seen many changes in gardening, its design and fashion, when you think of the vast changes in every form of life in that period. Mr. Olmstead suited the eighties and nineties and "le Parc Anglais" or naturalistic landscaping in that period was indeed spreading and gaining favor over the whole world. The uninformed might therefore believe that we had been barbarians in gardens till shortly before that time. But we know how lovely and sophisticated were the walled gardens of the 17th and 18th Centuries in this country—gardens of the James River of Virginia and Kentucky, and those of North and South Carolina. Drayton Hall at Charleston was no more beautifully terraced and planted, had no more lovely canals and box gardens, formal rose gardens, parterres and allées than Hyde Hall at Coopers-town, New York, or many houses in Portland, Maine, and on Long Island, New York.

Manhattan Island itself was beautifully and formally laid out; and is there any more fascinating reading to a gardener than William Penn's letters from England about the planting and crops for his American estate near Philadelphia? I have never seen even the site of this house, but it would be a dull mind indeed that could not visualize the avenues of trees, the hedges of box and "quick", the slope of the land to the river, and the crops and pastures beyond. One learns of General Washington's concern about everything connected with his estate of Mt. Vernon; not only the cotton and the corn but the roses and the ivies, the

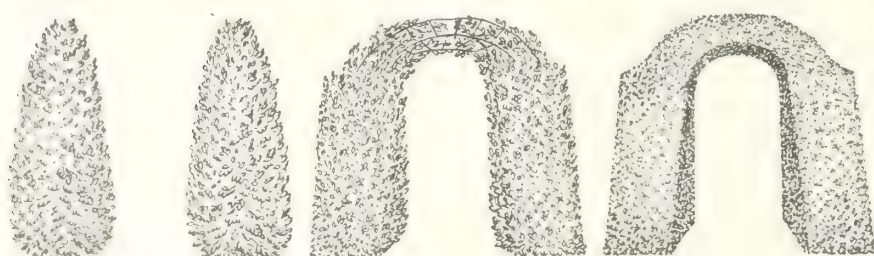
peaches and the figs, the lilies and the various cuttings that were sent him by his family and many friends.

Perhaps the best advertisement that could have been done for topiary gardening is the restoration of Williamsburg. Here it is shown not only how beautiful but how "American" it is, how appropriate to simple American white wooden and red brick houses and, when it "goes grand" to suit the Governor's Palace, how very grand and how beautifully architectural it is. True, there is little real topiary work in the true sense of the word. There is, however, a great deal of shearing and clipping; and the great columns or obelisks in the ballroom garden of the Governor's Palace are fine enough to convince any sceptic of the value of such use of growing material. Indeed, the whole of this garden, with its triangular beds and clipped cedars emulating yews, is a great achievement.

In the Carter-Saunders garden there is some real topiary work, in its simplest form of superimposed globes, etc.; the dark clipped masses being used in conjunction with informal planting. Nowhere is a climbing rose more lovely than flaunted against a dark yew column, nowhere a spray of purple lilac more entrancing than leaning against a tall clipped hedge. A flowering peach is never gayer than bending above a peacock in yew, or a white lily sweeter than beside a pedestaled dove.

Topiary, for formal gardens, is back in style. And the return to formal gardens, now that life is otherwise becoming less formal, is perhaps due to two things. First, our gardens like our houses, are getting smaller and more intimate. Secondly, much credit must be given the garden clubs which have done so much to revive interest in all forms of landscaping.

Gardeners of my youth were of two sorts: the naturalistic and, in the 90's, what I call the cemetery brand. These last liked, and grew beautifully, great beds of salvia, coleus, geraniums and ageratum, cannas and caladiums, arches of scarlet runners and even castor oil bean! All the bedding plants and annuals had to be out on Decoration Day and no (Continued on page 61)



The construction of the archway: When the trees have reached the proper height, join the top branches with a series of wires, shaped in the form of an arch. Train the top branches along this framework and trim outside branches to stimulate upward growth. Clip the inside of the arch as branches thicken across the top



The spiral figure: Plant a young tree close to a heavy stake driven firmly into the ground. Train the trunk around the stake as indicated. Clip protruding branches but do not trim for shape until growth has thickened



VARIOUS DESIGNS (LEFT TO RIGHT): SNOWMAN • PEACOCK • UMBRELLA AND DOVE • THE SPIRAL • MUSHROOM • PHEASANT • SWAN ON A NEST • CROWN • TRIPLE-DECKER



BRUHL

CLIPPED BORDERS AROUND THE GARDENS AT WILLIAMSBURG



The peacock: Fasten two heavy wires to the trunk of the tree. Bend one to form the neck and head, loop the other for the tail. Train the top branches along the wires. Shape first the tail and then the head as foliage permits



WELL-BARBERED BUSHES IN SWEDEN

DANIELSON

*A livable Sixteenth Century home
in the suburbs of Mexico City*

Casa Alvarado



THE WEATHER-WORN ENTRANCE GATE

A dozen cycles of Mexican culture have left their mark on four-hundred-year-old Casa Alvarado. Built by Pedro d'Alvarado back in the gold-rushing days of Spanish conquistadors and fountains of youth, the dusty rose stuccoed Casa at Coyoacan embraces much that is Spanish, much that is pure Mexican and here and there a faint trace of the ancient Aztecs.

The house, now owned by Mr. Thomas Miller, is typically Spanish. It has the familiar square plan, the inner patio, wooden doors studded with iron and swarms of Baroque details. The main living rooms—for the sake of light and ventilation—are located on the second floor and open off a broad balcony which runs around the patio.

The patio itself is merely the starting point for the luxurious garden which is a definite functional adjunct to Mexican life. The old cypress groves, palm shaded walks and native Aztec flowers were developed by Mrs. Zelia Nuttall, an expert on Mexican gardens, who owned the house before Mr. Miller.



AN OPEN TERRACE ON THE SECOND FLOOR OF MR. THOMAS MILLER'S MEXICAN HOME

SILVIA SAUNDERS



A living terrace was constructed along the main axis of the garden which stretches from the rear of the casa to the *chocolatero* shown in the photograph at the right. The colorful planting about the old well and the raised beds of stock, verbena, larkspur and sedums (in the foreground) are native garden features which were borrowed from the Spaniards



In the Vice-regal period no Mexican garden was complete without its *chocolatero*. For it was here, in the shadow of classic pillars, that the aristocrats of the day took their ease and sipped Mexican chocolate from finely glazed cups imported from China for this special purpose

RIGHT: The richly decorated hallway connects two sides of the second-floor balcony with the dining room. Like a private chapel in the castle of a Spanish grandee, this corner of the passageway is dominated by a painting of the Madonna and Child by Pedro Jose Roxas, dated 1797. On the simple table beneath the picture are two carved gilded urns and an old Talavera jar.

An ornate Spanish cabinet inlaid with mother-of-pearl in a Moorish design stands below the landing at the right. Over the heavy paneled door at the left is a tiny faience cherub and brightly colored majolica plate



LEFT: In Mr. Miller's trophy room, on the ground floor of the casa, fresh modern colors provide a striking foil for his collection of early Mexican relics. Old masks topped by fans of arrows decorate one wall and in front of this—a bright splash of color—a red-topped bridge table and white leather chairs.

Curtains embroidered in red and black frame the window which overlooks the terrace garden. On the floor red, white and black in an old Brussels carpet. An old chest which doubtless held the loot of some Spanish nobleman lies on the floor beneath shelves of ceramics

*Guatemala—the threshold of an ancient civilization,
surrounded by the blazing beauty of the tropics*

Land of Color

By Webb Waldron

GUATEMALA is a country of amazing color. Color of Indian costumes. Color of strange fruits, flowers, flowering trees, birds. Gay-painted houses. Flamboyant sombreros, towering golden-brown water-jars. Textiles, startling in pattern, delicious in hue.

It is a country of magnificent scenery—tremendous mountain ranges, volcanic cones floating, seemingly, on cloud-plateaus, clear mountain lakes as blue as Como.

It is a country of astonishing contrasts—steaming tropical jungles, banana plantations lush in the broiling lowlands, cactus-deserts like Arizona, rushing rivers, coffee-farms sleep-

ing in the cool shadow of avocado groves, forests of gigantic pine-trees, noons of blazing sun and icy midnights, smart city-shops and lonely thatched huts of shepherds in the hills.

It is a country of ancient churches, picturesque ruined monasteries, lovely old Spanish houses with cooling foun-

tains sparkling in their quiet sun-drenched patios.

But Guatemala is something more than that. Something enthralling that sets it off from all other foreign lands I have visited. In Guatemala the past is alive. It is more alive, more strangely real, than I have ever found it, even in Syria, Egypt or Morocco.

The Indians who lived in these mountains and valleys when the conqueror Alvarado marched down from Mexico more than 400 years ago are still here, a direct line of pure-blooded descendants of those sturdy people who built the cities and temples where Mayan astronomers worked out their astonishingly accurate record of the constellations and where skilled artisans carved this record on monoliths that still stand to puzzle us in the hot jungle.

The Spanish conquerors killed off the upper classes, the chiefs, astronomers and priests, as a deliberately malevolent policy.

But the common people, the toilers and handicraftsmen, here they are today essentially unchanged. They form over four-fifths of the population. Among that overwhelming majority the old ways of life go on, the garb, the weaving, the pot-

making, the methods of farming, the travelling merchants, the markets, the old faiths and prayers and ceremonials, easily discernible beneath a thin veneer of Christianity.

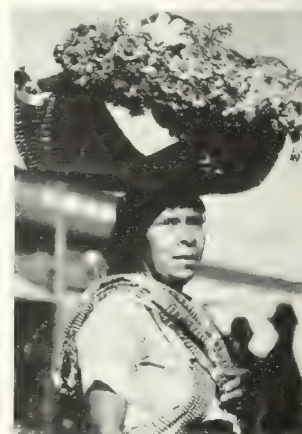
This country, Guatemala, this land of color and contrast, where the past of 400 years ago lives today with strange reality, is less distant in a straight line from New York than is Salt Lake City. Guatemala City, the capital, is only 23 hours from New York by air, 20 hours from Chicago.

The principal seaport, Puerto Barrios, is three days by ship from New Orleans, five days from New York. And, though most of the inhabitants of Guatemala live as their forebears did under the conquistadors, the country has passable roads, newly built, on which motor-cars will carry you even into the high remote mountains. It has comfortable inns and hotels, run by Americans or Europeans, strategically placed for an exploration of markets and villages, for tramps in the hills, ascent of volcanos (if you are thus idiotically ambitious) and a general look-see.

Puerto Barrios, typical banana port, gave us a bad hour of grilling heat till we got aboard our train for Guatemala City. Pulling away from the coast, the train ran through dense tropical jungle which fascinated me by remembered images from Tomlinson's "The Sea and the Jungle". Then miles of banana plantations. Then, as the train crept higher, the bananas gave way to tawny deserts under a blazing sun. The train grew dustier and hotter. It was not till late afternoon that we really began to climb and, rather suddenly, gained the top of a great plateau, a mile above the sea, and chugged into the capital.

Guatemala City is a sparkling town. The air sparkles. The buildings sparkle. They are new, brightly painted, blue, white, pink, dazzling in the sun. The pavements sparkle. They look as if they were scrubbed and brushed every half-hour. The principal shopping street, Sixth Avenue, is lined with modernistic shops that sparkle with great expanses of glass and colored marble.

But Guatemala City, with all its charm and brilliance, its handsome public buildings, parks, museum and airport, was not the Guatemala



we had come to see. It is the world of the white man. We had come to see the world of the real Guatemalan—the Indian. So we set forth next day by car for our adventure in the highlands. The next two weeks in this amazing country were a succession of unforgettable pictures.



Antigua . . . lovely old capital of Guatemala, abandoned

after the earthquake of 1773. A city of silence and whispers from the past. There are streets and streets of houses that are only shells of broken stone, whose silent ruined patios are a ghostly reminder of the gay proud capital of two hundred years ago. But people live here, life goes on, a flitting shadow. I remember



the public square, the noble ruined cathedral, the Palace of the Captains, the Capuchin nunnery—shattered by the earthquake—where, in the cavernous twilight chambers around the courtyard, we found Indians toiling at primitive looms.

I remember the drive to the coffee finca down a road of dappled light and shadow and the long files of Indians with their merchandise on their heads trooping home from the market. I remember tea in the patio of the beautiful old Spanish house that an American, Lewis Palmer, is restoring with skill and loving care, where we munched strange delicious cakes and watched the volcano of Agua emerging from a wreath of cloud. And I remember dancing at night to a marimba in the courtyard of our hotel under the glittering tropic stars.



Lake Atitlan. . . . Imagine coming out on the brink of a vertical precipice and suddenly seeing two thousand feet below you a sheet of incredible azure mirroring the cones of three

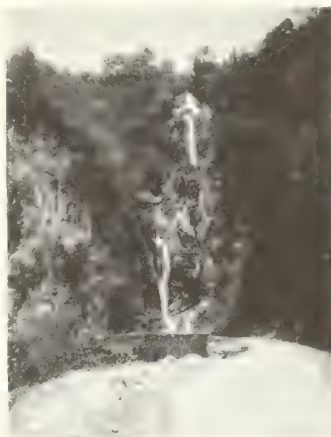
volcanos! Then down, down, down the hairpin curves of the hair-raising road, glimpses through the trees of tiny white villages on the lake-shore, and then the lake itself, with a hotel perched on its brink, for all the world like Italy. Atitlan is a place for loafing in the sun, bathing, boating, or excursions across the lake to remote Indian villages. We bathed, lunched, loafed a while, then pushed on over the hills to Chichicastenango.



Chichicastenango! What a name! What a land of wonderful names is Guatemala! Quetzaltenango. Momostenango. Olinpeque. Totonicapán. San Juan Sacatepequez. "Tenango"

in the native tongues means "the place of." And so Quetzaltenango means "the place of the quetzal", the national bird of Guatemala, now found only in the deep forests if at all. Chichicastenango means "the place of poisonous nettles." But we found no poisonous nettles there, only delight.

There are a few sharply memorable moments in anyone's



life, and one of those for me was our arrival that April evening in Chichicastenango. We had heard much of the place—slightly incoherent ecstasies. It was a honey, a paradise. As we drew near, anticipation sharpened. Coming over a shoulder of pine-clad mountain, we saw yawning before us a tremendous barranca. Down the car plunged in sharp, frightening loops, and across on the opposite side we saw our road angling upward again, a zigzag of white

scratched on the almost perpendicular escarpment. At the bottom, straddling a tumbling torrent, was a water-mill, its red roof overarched by a jacaranda tree in full flower, soft blue. Our driver, Ernesto, paused a moment to point out to us the magnificent orchids trailing from the trees beside the stream. Then we started upward, up, up, out of the barranca, over another shoulder of mountain. Suddenly Ernesto said: "Chichi!"

Ahead of us we saw a huddle of red roofs, a white church tower, beyond them the high dim silhouette of distant ranges. We tore on down through a narrow street, turned a sharp corner, drew up in front of the Mayan Inn. We climbed out of the car into the blue dusk that had at that very moment descended upon the town.



A crowd of laughing Indian boys, the attendants of the inn, each in his short black embroidered jacket, short trousers, red

sash and red head-dress—the costume of Chichi—crowded around our car, greeting us, reaching for our bags. Suddenly there sounded the beat of drums, the pipe of a flute. Along the street came a procession of Indians, bearing in



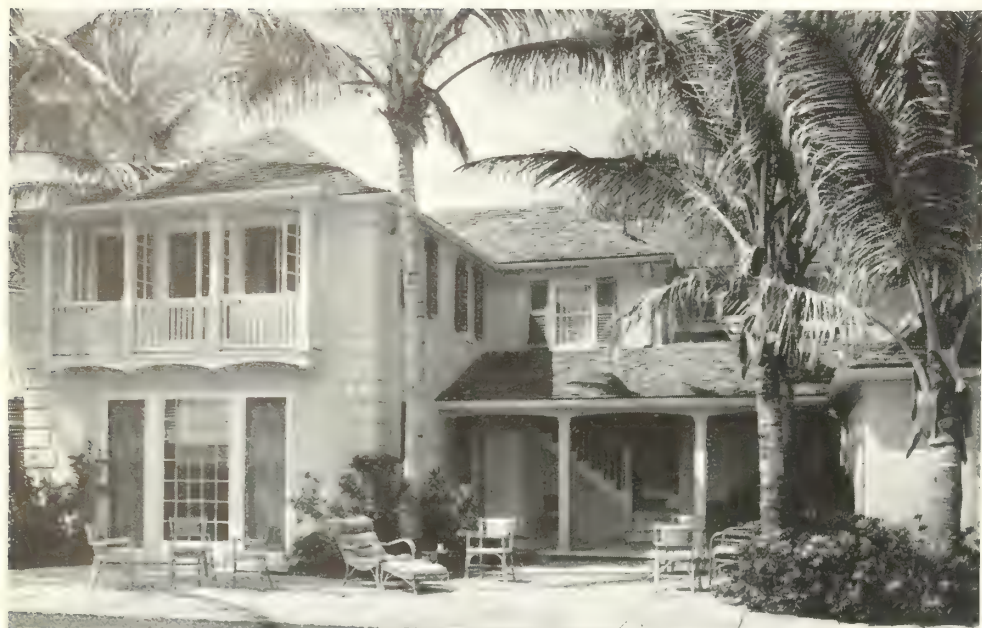
their midst on a platform the image of a saint, sitting on a throne. They brushed past us, plunged down the steep street, turned into the patio of a house. A moment later, two rockets shot up from the patio and exploded in the blue dusk. "What is it?" I asked, all agog. "They're moving a saint to a new house," said Ernesto. . . .

That was our introduction to Chichicastenango.

In all my roamings of the earth, I have found only two other hostleries to compare in (Continued on page 63)

*The Florida home of Mr. Henry Ford's daughter,
at Hobe Sound, turns its face seaward*

Toward blue horizons



SEA FRONT VIEW OF MR. AND MRS. KANZLER'S HOUSE, DESIGNED BY HENRY CORSE

AN inspired alliance between site and style characterizes the home of Mr. and Mrs. Ernest Kanzler, son-in-law and daughter of Mr. Henry Ford. At Hobe Sound, Florida, on a sloping dune facing a wide vista of sea and sky, Henry Corse, the architect, has created a dignified house which takes full advantage of the beauty of its setting.

The exterior of the house is pale terra cotta pink stucco. Shutters are gray-green, the wood trim cream, the roof is of soft terra cotta tiles.

AT LEFT: A paved terrace and loggia opening off the dining room look directly out to sea. Stairs in the loggia lead up to the children's rooms; the balcony in the photograph opens off one of these. Below this balcony is the east bay in the living room seen below. A view of the south end of the living room is seen opposite. Here simple backgrounds set off a fine collection of antique furniture. Pauline D. Jessup, decorator.



THE BAY WINDOW IN THE LIVING ROOM LOOKS EASTWARD OVER THE OCEAN



NYHOLM

The wide living room windows look east and south. They are curtained in hand-woven yellow and white raw silk with a yellow fringe. Walls are antique white, floor bleached white oak, the hand-woven carpet gray-beige. Original 18th and 19th Century furniture is covered in white leather, yellow raw silk, jade textured material and chintz in gray, jade, yellow and white



On the dining room walls are 18th Century painted canvas panels taken from an old country house near Paris. Soft green woodwork matches their backgrounds. The antique Sheraton chairs are painted black, covered with dark green leather. All the other furniture in the room is dark mahogany



The boudoir walls are soft gray-blue, rug is cream-colored. Curtains are hand-painted chintz after an 18th Century Chinese silk, its tones picked up in the coverings on the fruitwood furniture. Over the commode is one of a very rare pair of 18th Century Chinese gouache paintings on silk

*A reflecting pool spreads
ripples of flowering beds*

GARDEN pools serve two purposes—either they are used for growing water lilies, in which case they must be deep enough to give the lily roots ample room to grow; or else they are decorative mirrors reflecting nearby objects and the color of the sky. The latter type need be no more than 3" or 4" deep and may be designed in any decorative shape or size your garden plan seems to require.

The mirror pool in this continental garden lies on a level below the terrace so that glimpses of the house are caught by its water. Rings of paths alternate with circular perennial borders until the outer rim of a surrounding hedge is reached.

The rest of the garden area is given over to a flat, sunny lawn that stretches on to the shadows of a wood. The main axis reaches from the house terrace across the pool, through the arbored entrance and over the lawn to an alley through the trees.



Mirror Gardens

Heavenly Hash

By June Platt

WEBSTER'S COLLEGIATE DICTIONARY defines Hash as being, "A mixture; a jumble; a mess." Alas! I'm afraid it all too frequently is just that! Sad—because it is capable of being at least a heavenly mess when properly prepared.

R. L. (Rube) Goldberg, in *The Stag Cook Book*, written for men by men, says that he imagines hash to be manufactured something like this: "First the father must eat a big lunch, the mother must fill herself up on cake in the afternoon and the children must have spoiled stomachs. This condition of affairs ruins the evening meal completely and there is plenty of meat left over for hash the next day.

"The cook takes the beef or veal or whatever it is and throws it into the electric fan. The flying bits of meat are caught on ping pong rackets by experts and knocked back into a pot that contains a large quantity of mashed potatoes. The fire is lighted and the cook can go out to an afternoon movie."

Mr. Goldberg then goes on to say, "The beauty of hash is that, no matter how it tastes, you think it is all right. There is no standard flavor for hash. Hash is fundamentally accidental, so it has no traditions to live up to." And yet Mr. Goldberg admits on the same page that, "All joking aside, his favorite dish is hash."

Alexander Dumas, in his dictionary of cooking, gives slightly more helpful directions for making his version of hash from any left-over meat, be it veal, beef, chicken or game. He says to "Chop the meat fine. Measure it and put one fifth as much sausage meat as you have of chopped meat into a frying pan, and cook the sausage gently until it is half cooked. Then add the chopped meat and a generous lump of fresh sweet butter and continue cooking slowly until a perfect assimilation of both meats has taken place. Salt and pepper it and, as the meat thickens too much, moisten it with a tablespoon or more of consommé, season with a pinch of cayenne. Taste and decide for yourself when to stop adding the consommé."

Escoffier, more helpfully, tells us that "If hash is to be made from left-over roasted or broiled meat, under no condition should it be allowed to boil in the sauce to which it is added; boiling having the immediate effect of rendering the meat tough and leathery."

Therein lies one of the secrets of a good moist hash. The meat, which should be free from skin and gristle, preferably chopped rather than ground, should be put into a warm, not hot, sauce of the right consistency and flavor, in the general proportion of about 1/2 cup of sauce to each pound of chopped meat.

The sauce used should be a good sauce. To accomplish this economically, the bones, skin, tough bits of meat or any gravy there may be left over after the good meat has been cut away, are barely covered with cold water and brought gently to a boil. At this time the broth is carefully skimmed, a carrot, a bit of celery, parsley or an onion or two are added; and the broth is allowed to simmer until reduced to the desired quantity of strong essence.

If, however, no bones are available, a canned chicken broth is used as a foundation for veal, chicken, (Continued on page 62)

Dry Corned Beef Hash

Open 1 12-ounce can of corned beef and chop it nice and fine. Peel 4 large potatoes, cut them in quarters and cook in salted water until perfectly tender. Drain well and put them through the potato ricer. Add the corned beef, a little salt, some freshly ground pepper, and a little grated onion if you like it. Mix well together, add 1 whole raw egg and continue stirring until well mixed. Form into six large cakes, place in a hot frying pan containing plenty of hot butter and fry slowly until a golden brown on one side, then turn them over carefully with a pancake turner and cook on the other side. Place on hot platter and serve at once with chili sauce (see recipe at end of article).

Veal Hash

Prepare three to four cups of finely chopped cooked veal. Open a small can of tomato sauce or make about 3/4 of a cup of it from fresh or canned tomatoes. Add the sauce to the veal, adding any veal jelly or gravy you may have left over, place in double boiler, add a little finely chopped tarragon if procurable, if not add a little parsley and a little grated lemon rind, heat over boiling water. Thicken if necessary with a tablespoon of flour creamed with the same quantity of butter, cook until thickened.

Dry Browned Roast Beef Hash

Prepare two cups of finely chopped left-over roast beef free from fat and gristle. Add to it two to four cups of chopped boiled potatoes, about half a cup of finely chopped raw green peppers, salt and pepper, and any clear beef gravy you may have left over. Melt plenty of butter in an iron frying pan, add to it a tablespoon of Worcestershire sauce, and spread the hash evenly over the bottom of the pan. Pour over it a little beef consommé and cook very slowly, tightly covered, until heated through, then remove the cover and cook slowly until all the juice has evaporated and the hash has browned on the bottom. Fold over and turn out on hot platter.

Playrooms run the gamut from circus themes to Swedish Modern

Strictly for fun

EVER since game rooms supplemented basement preserve shelves, and guest bars were substituted for the old-fashioned coal bin, basements have been the favorite amusement area of American families. And the hunt for originality is on.

At first playrooms in the cellar consisted of unpainted beaver-board walls, higgledy-piggledy furniture and any old throwaways from the decoration upstairs. But not so today. The game room rivals the parlor and outstrips the dining room as the center of entertaining. And nothing's too good for it, figuratively or in fact. On these two pages we show you four highly amusing game rooms built around vastly divergent themes.

Circuses are a favorite of the moment. Schiaparelli started it last Spring. And Hobe Erwin's recent show launched the game-room trend, with the largest display of circus trappings and publicity posters ever seen outside Barnum & Bailey. The game-room bar of this exhibit appears in color on HOUSE & GARDEN's cover this month, and another detail is shown, with its elephant posters, below. But Swedish modern and pirates, tavern atmosphere and old signs are other engaging possibilities to challenge you when you plan your own.



Circus posters, ringmaster in a game-room bar



Swedish peasants gather on the wall of this modern game room

Swedish modern furniture and bold primitive color set the theme for the basement game room in the West Hartford, Connecticut, home of the Walter B. Allens. Walls are paneled in silvery pickled oak. Splashes of vivid blue are used for contrast in the fabrics and peasant murals designed by the stage designer, Belet, who did those charming sets for "White Horse Inn". The ceiling is soundproof.

Equipped as completely as a trailer, this game room contains not only the copper-faced fireplace and bar, shown right, but also a Minipiano, oak radio, game table, and a shelf with copper snack-supper utensils. Decorator, Jeanette S. Ward of Ward Company.



A collection of clever signs and gadgets to amuse the guests

The oak-beamed game room in the home of the Hawley T. Chesters, at Darien, Connecticut, has the general effect of an English tavern. But its chief charm lies in such daft and merry considerations as these: an old rooster weathervane, set among steins and pottery figures, as a mantel decoration; a mammoth outdoor watchmaker's sign over the chintz-covered sofa; and the merry-go-round horse, decked with sleigh bells, which supports a glass-topped cocktail table.

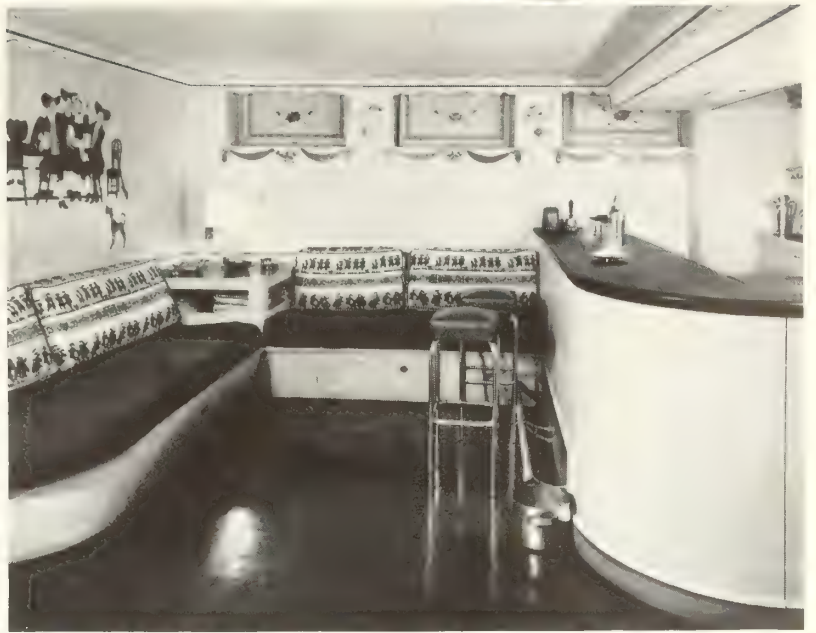
As to more mundane details, the floors and white-washed walls are stone, the chandelier is a worn wagon wheel. The bar, like the other furniture, is oak. Decorators, Thedlow, Inc. Architects, Polhemus & Coffin.



Kegs and bottles, pirates and chintz for a tropical playroom

In their day, Jamaican pirates were famous the world over as the most black-hearted, rip-roaring and picturesque of all the pirate brood. And on the walls of this game room in the Winter home of Miss Grace E. Emery, in Jamaica, they live again—safely confined to murals but awe-inspiring and splendid in their roisterous glory—complete with cutlasses and broadswords, earrings and eyepatches.

The bar has a hearty "Yo-ho-ho and a bottle of rum" kind of atmosphere, further embellished by the two great kegs which support it. Overhead, amusing lights are contrived from bottles. Around the room are rush-seated chairs and benches. Decorator, John Pike.



Peasant murals and Swedish furniture highlighted with copper and pickled oak



Old beams and white-washed stone as a background for ingenious decoration



Captain Kidd's bumptious crew painted on the walls of a game room in Jamaica

The September Gardener's Calendar



- 1** If you are a real gardener, you will start now and make a schedule for Fall work. This will include allotting time for bulb planting, moving or setting out trees, and lawn making.
- 2** Of the bulbs, narcissus are planted in September, tulips and hyacinths in October and the smaller fry in between. Prepare the ground now to receive them and decide on their arrangement.
- 3** You can begin feeding house plants now, to strengthen growth before frost comes and they must be brought indoors. Remove and set in larger pots those that crowd their quarters.
- 4** In your choice of bulbs, don't overlook the lovely Spanish and Dutch iris which add so much to garden beauty and can be planted at this time. They should be mulched the first Winter.
- 5** September is the last call for madonna lilies, since they make an initial growth before frost. They want a rather shallow planting. Or you can grow them in pots in cold frames.
- 6** While tall-bearded iris should be set out or divided by this time, you can start working on the Japanese and Siberian types. These thrive where the soil is damp—by a brook, perhaps.
- 7** Pansies, English daisies and forget-me-nots seeded last month should be big enough to move into the frames. Keep shaded and watered if an unseasonably hot spell comes along later in the month.
- 8** In September and October comes some of the most glorious rose flowering. However, you must keep up dusting or spraying them. Send them into Winter with strong, healthy constitutions.
- 9** Fall planting of roses, in many sections of the country, is more desirable than Spring. Order your future selection of roses now, preparing the ground for their reception later.
- 10** There is no advantage to be gained by putting off digging gladiolus bulbs. As soon as the foliage yellows, and the good has gone into the bulbs, fork them up. Let them dry in the sun.
- 11** Other bulbs that ought to be taken out of the ground before severe frost freezes and ruins them are caladiums, galtonias, ismenes, montbretias, tigridias and zephyranthes.
- 12** A stitch in time saves nine and a brace placed now may save a tree. Moreover, Autumn is a good season to feed trees. Look up a reputable tree surgeon and let him treat your trees.
- 13** Survey your compost heap situation. Leaves and frost-browned foliage will soon be piling up on lawns and in flower beds. Get in lime and peat moss to add to them and layer with soil.
- 14** Root-prune wisteria vines if they have been reluctant to flower. Dig a trench 3' from the stem and chop off some of the roots. This may do the trick. Let's hope that it does.
- 15** If you intend using gourds for Winter decoration, pick them before frost. Cut them with 2" of stem and lay them away in a dry place. It is all right to move rock plants any time now.
- 16** You can begin sowing seeds of bachelor buttons and poppies, which are both hardy, and thus gain a leg-up on the plants which will be seeded in Spring. Divide bleeding hearts.
- 17** When frost threatens, place a portable cold frame over Swiss chard and New Zealand spinach. This will protect them from freezing and keep them productive for several more weeks.
- 18** As soon as a vegetable row is cleared away, fork the soil and plant Winter rye. It will get a good growth before hard freezing halts it. Look over your lawn situation and seed the bare spots.
- 19** Before frost remove tender aquatic plants from the pool. Prune akebia vines drastically. Feed your roses with weak manure water to help make their October flowering more beautiful.
- 20** As they start their growth quite early in Spring, lilacs and larches should be planted in the Fall. This also applies to all different types of ornamental trees that mature early.
- 21** Give deciduous hedges, especially California privet, their final trimming. Stake all young trees when planted and guy with wires the larger ones to keep them from being damaged by wind.
- 22** Make no mistake about it, lawns need feeding to retain their strong growth and velvet surface. Give them, early this month, a coating of humus or bonemeal or use a 4-12-4 complete fertilizer.
- 23** Newly planted evergreens and other trees need plenty of water if the heavens fail you—and, unfortunately, they usually do. Pick early pears and store them in cool, dark place to ripen.
- 24** This month you can set out plants of hellebores, both the Christmas rose types and the early blooming Lenten lilies. They should be planted in a protected corner with ample shade.
- 25** Early Autumn is the time to remake the lily-of-the-valley bed if it is to improve next Spring. Lift the clumps. Enrich the soil, digging it well. Then replant strongest crowns 3" apart.
- 26** Peonies to be planted this month should be set with their eyes not deeper than 2½" below the surface of the soil. For the first Winter they need protection against frost and snow.
- 27** When you are lifting and dividing these various plants, don't forget to offer some to your neighbor next door or down the road. A tight-fisted gardener is a contradiction in terms.
- 28** While it's an awful job, you can remake herbaceous borders now. The soil must be enriched, plants divided and subsequently re-set according to a previously made plan.
- 29** Clear out the space where you are going to store lawn furniture and statuary that must be Wintered under cover if the surfaces are to be saved. Screen doors, too, come off for storage.
- 30** Pile firewood on the back porch or somewhere else handy. Have the chimneys cleaned. Fill the Cape Cod lighter. Cider time will soon be here and hearths ablaze on sharp Fall evenings.

Do you know Autumn scents? The fragrance of drying or damp leaves, the honey aroma of late phlox, the pungent spice of yarrow foliage and of helenium flowers, the lingering incense of a rose?

There is also a quality about Autumn dews that Spring dews seem to lack—morning or evening, it sharpens the nostrils and edges the appetite.



BACK TO TOWN!

Curls are pinned high again, and tailored silks replace casual cottons. Entertaining assumes a more formal aspect. Out come your loveliest linens and your heirloom silver; hot dogs and deviled eggs give way to more civilized food. Many of your "little" dinners and Sunday night suppers will start with a steaming tureenful of delicious soup—and time and again that soup will be Campbell's Cream of Mushroom.



It might well be your own cherished recipe—fresh-picked, tender mushrooms, fine table butter and heavy farm-sweet cream. "Sauté the mushrooms lightly", you'd tell Cook, "and blend smoothly with the cream. Just a *touch* of seasoning, remember, to bring out the delightful mushroom flavor. And, oh yes, add *lots* of mushroom slices!" But—no need of the recipe! Just say, "Cream of mushroom soup for dinner, Annie—and be sure you order Campbell's".

Campbell's CREAM of MUSHROOM



no. 7001



the cathedral

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Wallpapers such as this are the basis for the Strahan reputation . . . a half-century-old reputation for excellence in every detail of design and workmanship.

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OUR NATIVE ORCHIDS

(CONTINUED FROM PAGE 33)

gree of acidity or alkalinity; there must be good drainage, good soil aeration and coolness throughout the season. Not only must these conditions hold for a time but they must be maintained year after year if the plants are to thrive.

FOR BEGINNERS

Among the ladyslippers the beginner may be assured of success with the yellow species—*Cypripedium parviflorum*—and with its larger variety, *pubescens*. In their soil requirements these two plants are more or less indifferent, growing in both slightly acid and in slightly alkaline situations. Typical circumneutral garden soil proves suitable if provided with leaf mold, moderate moisture and light shade. Given these minimum requirements the yellow ladyslippers grow well year after year and form large clumps that may be divided in Spring or Fall.

Other cypripediums are not so easily handled. The pink moccasin, *Cypripedium acaule*, for example, although our most abundant ladyslipper, has long resisted cultivation. Its optimum soil acidity is mediacid, ranging to a sub- or superacid condition. This means peat bogs, coniferous or oak woodlands, or sterile sands where no calcareous matter is present. Such conditions do not prevail in the ordinary garden, and it is only by the most careful preparation of a peat-filled soil, or one stuffed with acid leaf mold from oaks or conifers, or by the use of aluminum sulphate that the pink slipper may be persuaded to grow. Even when once established it is not easy to maintain these favorable conditions over a long period and in most instances the plants succumb after a few years. Best opportunities for naturalization are afforded those who have upon their premises a pine woodland or a garden located in a pine or oak barren region.

The queen or showy ladyslipper, *Cypripedium reginae*, presents still further problems. This species grows characteristically in woodland swamps where the tree cover is slight and where wet feet or rubber boots are the alternatives for those who would visit its native haunts. The heavily leafy stems grow two or three feet in height and bear in late June or early July large white slippers streaked with pink. Both sepals and petals are broad, spreading and pure white. Large clumps are often formed with as many as twenty or thirty blooming stems per clump. Stately and beautiful, the showy slipper lives up to its reputation as the most magnificent of our native orchids.

A circumneutral soil is suitable, although it is said to thrive luxuriantly in slightly alkaline regions. A highly organic soil with light but continuous shade and plenty of moisture under conditions of good drainage, with the crowns of the plants placed above standing water, are important factors. No chances should be taken, however, unless one is certain of providing an adequate environment. The showy ladyslipper is far too rare a plant to risk losing from our wild swamps just for haphazard garden experimentation.

The pigmy member of the genus and

one of the rarest is *Cypripedium arietinum*—the ram's head ladyslipper. This little orchid grows but eight inches tall, a foot in height and bears a single white, pink-veined bloom upon its leafy stem. It is found singly or in small clumps. The name "ram's head" has reference to the curious nose-like appearance of the lip and to the twisted horn-like petals that give to the flower a peculiar animal-like resemblance.

Cypripedium arietinum is a plant of the north temperate range and occurs singly in New England, southern Canada and the north Central States. Although the chances of making it thrive in northern gardens are fairly reasonable, its rarity makes its collection prohibitive except where native stations are being naturally destroyed. The preference is sub- to minimacid and both swamps and dry hillsides are natural habitats. A cool soil in Summer has been pointed out as essential.

The small white ladyslipper, *Cypripedium candidum*, has suffered much from the draining of swamps, and has been suggested that cultivation as a means of saving this plant from extinction. The flowers are small, pure white "shoes" set upon thick leafy stems eight or ten inches high. It prefers open marl bogs, swamps from New York and New Jersey westward to Minnesota and southward to Kentucky and Missouri.

REGIONAL PLANTS

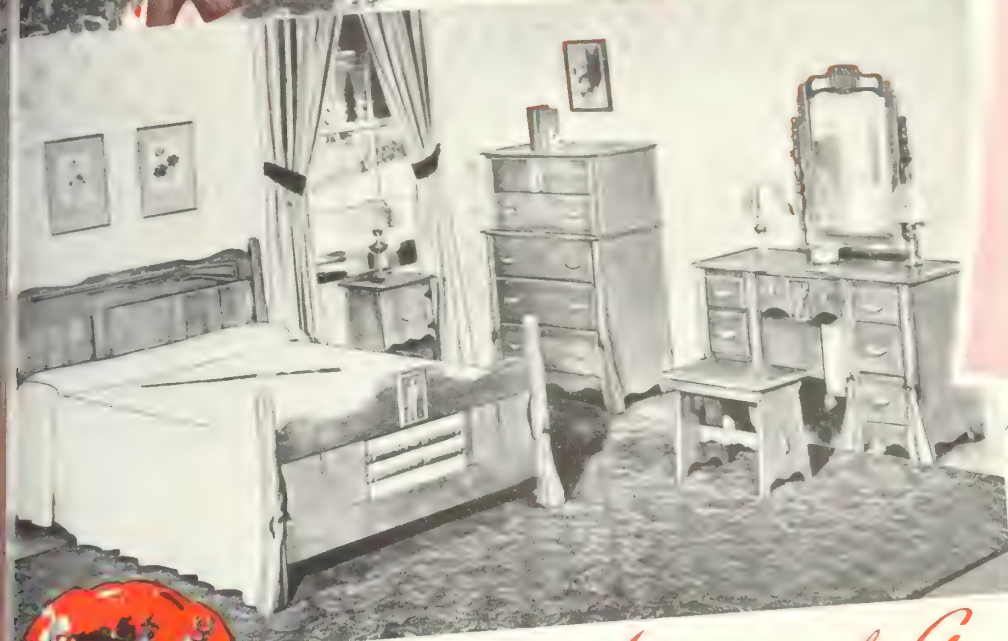
Concerning other ladyslippers little can be said as to the possibilities for garden culture. *Cypripedium montanum*, the mountain ladyslipper, is a white flowered species native to the western states and said to thrive in neutral garden soil. Franklin's ladyslipper, *Cypripedium passerinum*, is a northern plant native to Canada and found in deep, moist woods and along lake shores. Judging by its slightly acid to neutral soil requirements it should have garden possibilities in northern regions. The plants are small and bear solitary white-lipped flowers, the inside of the "shoe" being spotted with purple. *Cypripedium californicum* and *C. fasciculatum* belong to the far West and are interesting because of the several small flowers per stem.

In the genus *Orchis* there are two important North American representatives. The round-leaved orchis, *Orchis rotundifolia*, is a rare northern species not often seen nor readily available. It might, perhaps, be adapted to mossy, neutral to slightly acid bog gardens in the northern United States or Canada. It is a small plant possessing a single basal leaf and a short raceme of pink to whitish flowers.

The showy orchis, *O. spectabilis*, is more abundant, and is found in moist deciduous woodlands as far south as Georgia. It withstands transplanting and will grow in a good circumneutral leaf mold soil, when given moderate moisture and a considerable amount of shade, especially during the latter part of the season. The purple-hooded, white-lipped flowers are produced in the Spring and borne in a short raceme rising above two (Cont'd on page 69)

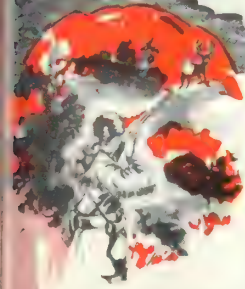


From the Rugged Blue Ridge Mountains



MAPLE and CHERRY by Virginia House

Fashioned in the charming, graceful proportions and rugged simplicity so characteristic of Early American furniture, Virginia House Maple and Cherry recapture the full, warm flavour of life in Old Virginia. Their pure designs and rich, natural finish create an atmosphere of tranquillity and rare cordiality . . . a perfect setting for your hospitality.



The "DANIEL BOONE"

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See these and many other splendid Virginia House Maple and Cherry groups at your local furniture and department stores.

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And from the Gracious Old Homes of Colonial Tidewater Virginia

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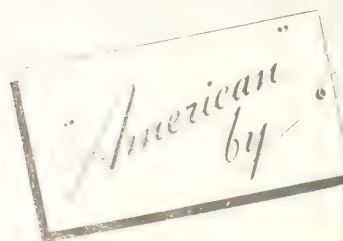
It's always smart and ever thrifty

How comforting it is to have a complete set of crystal. How easy when you choose and add to Fostoria's "American" pattern.

Its sparkle catches every eye. Its simple colonial beauty is impressive in any setting. Its jewel-like brilliance is appropriate for smart entertaining. Its rugged quality is ideal for everyday use.

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HYBRID PERPETUAL ROSES

(CONTINUED FROM PAGE 24)

On the other side, in the way of rose possibilities, there was a progressing *damascena* group, moving from the twice-blooming *bifera*, and the Rose of Four Seasons, to the Portland group, thence to a large group called damask perpetual, in which Rose du Roi, a grand red, was a leader, other colors coming freely. Laffay worked quite exclusively with the hybrid China group of the one side and the damask perpetual group of the other side. Others used the Vibert rose Gloire de Rosomanes. This difference of choice led early hybrid perpetuals into two lines which later converged.

MIXED ANCESTRY

It is easy to see how these new roses were from the beginning mixed in their ancestry. As they developed they were crossed upon one another. The group of hybrid perpetuals became compounded of about everything that had preceded it—even musk and sweetbrier. Pedigrees are obscure, as much hybridizing was a matter of chance. Professionals and amateurs were planting seeds like mad without knowing what pollen the bee had brought to their seed. The fragrance and growth of *damascena* or *centifolia* or Gloire de Rosomanes, the form of bloom, the type of foliage and prickles—these will sometimes tell of an ancestral source.

The situation in France was overstimulating. The rose was the fashion. It was the thing to name roses for great persons. The saintly Duchesse d'Angoulême had four roses named for her, one of which survives. The "fascinating sinner", Duchesse de Berri, wears a corsage of roses in one of her early portraits, perhaps the rose named for her and now lost. Charles X lasted six years and this brings us to the time of Louis Philippe, 1830. For Louis Philippe a red China rose with a whitish center was named.

As we see the situation from our distance, French rose growers were in such hot competition that there was jealousy and quarrelling; English nurserymen who looked to France for new roses were accusing the French of sending old roses to them under new names. Roses, like national affairs, were coming and going. Names were high for a moment, dead-letters the next.

During the time of Louis Philippe the populace was flirting with the Duchesse de Berri in the interest of her son and with Louis Napoléon, in and out of jail, in and out of America and England. The king, wise as to his prospects as King of the French, good *père de famille*, was scouting for favorable marriages for his many sons and daughters. Queen Victoria in 1845 made a triumphal visit to France and then became disaffected by the Spanish marriages.

Roses rose and fell with the great ones for whom they were named. Into such a restless and vibrating atmosphere new roses were thrown by the rose growers, who kept their ears tuned to Paris, their toes on the carriage steps, while they scrutinized the rose to be named for the latest favorite. Laffay's first hybrid perpetual rose

brought out in 1837 was named for Princesse Hélène, new and charming wife of Louis Philippe's eldest son, who was snowed under by a host of intrigues and lost before Louis Philippe lost his throne.

This rapidly moving course of evolution this rise and fall, seems to explain the loss of so many early hybrid perpetual roses, and that is a misfortune. roses as Laffay's La Reine, ancestor of a great many of the hybrid perpetuals of the damask type; as Marquis Bocella, lovely light pink, truly perpetual, found this past Summer famous old garden; as Baronne de Vost (Desprez, 1849) and as Giant Battles (1846) of a fiery crimson liliancy; such fine roses were born the characters we wish for, of the good hybrids and perpetual bloom.

By 1848, a date which marks the end of Louis Philippe as king, the experimental period of the hybrid perpetual rose may be considered as complete. By this time standards had been established and the new group was considered a rich and beautiful class worthy of a separate listing. They appear as a class, and a superior one in the books of that time. William Pringle of Flushing, Long Island, was listing varieties in his book of 1846. Only the first three named above are still with us to represent his list, his book having been written one year too early to include Giant of Battles.

The rose General Jacqueminot, raised by an amateur and believed to be a seedling of Gloire de Rosomanes, came a few years after the revolution of 1848 to honor a famous man. It might have been called the rose of the Revolution. General Jacqueminot had served with the Emperor Napoleon. After Waterloo he refused to serve with the Bourbons. Louis Philippe enlisted his service, made him a viscount and gave him a command. In the 1848 upheaval, the general was accused of being indecisive and retired from his post. He died at the age of 65, in 1852.

With the Second Republic, the *co-d'état*, the *plébiscite* and the ascendancy of Louis Napoléon as emperor, we were in a period of high glory, fashion a romance, and the second period of the rose; a time of more roses; new roses brought out by a new group of rose men; time of many of the finest hybrid perpetual roses.

HISTORIC NAMES

Many famous people were to be honored. The marriage of the Emperor Eugénie, their friendship with Queen Victoria, the Crimean War, the opening of the Suez Canal with the country rising to a prosperous high, flooded the life of the time with great men and their ladies over whom roses flowed. There were, however, rose men who thought of themselves and their own kind. Jules Margottin (1853) was named for Margottin himself—a fine carmine pink, fragrant, profuse bloomer and very vigorous in growth. Dea Holo grew it as a pillar and wrote "I would rather have a pyramid of its sweet bright flowers blooming above my (Cont'd on page 60)



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HYBRID PERPETUAL ROSES

(CONTINUED FROM PAGE 58)



FOUR SURVIVORS

grave, than have the fairest monument art could raise.", adding, "But, there's time enough for that."

In 1854 Guillot père sent out his brilliant red rose, Lord Raglan, still blooming in one old garden at least, named for an English commander in the Crimean War who fought with Wellington and lost an arm at Waterloo. The same grower in 1859 offered Sénateur Vaisse, still in trade, a very fragrant, large, brilliant red rose raised from General Jacqueminot. J. B. Guillot fils followed the tremendous fancy for red roses and introduced in 1866 the glowing red, Horace Vernet, perhaps the best so far, as to form—most beautiful of all the Jacqueminot roses, says Pemberton. It was worthily named for the great battle painter, Horace Vernet.

One of the most discriminating rose men of this period of Louis Napoleon was François Lacharme of Lyons, France. Among his roses deserving a star, still surviving and available for our gardens are four: Victor Verdier, bright pink with carmine center (not fragrant, a note against it); Anne de Diesbach, deliciously fragrant, of a charming rose pink color and very hardy—a "must-have" rose; Charles Lefebvre, reddish crimson with thick velvety petals finely arranged, fragrant, considered at its introduction the best ever; and the really better Alfred Colomb, carmine-crimson, large and full, very fragrant and as truly a "must-have" rose as Anne de Diesbach.

One of the most interesting among the very best roses of this Napoleon period is Baroness Rothschild (1868), raised by the elder Pernet; light pink, cupped, full, symmetrical and indispensable. From Baroness Rothschild sported two white roses, White Baroness and Mabel Morrison and from seed came a third white, washed outside with pink, Merveille de Lyon. For long years these three were the best white roses. Merveille de Lyon crossed with Mme. Caroline Testout brought forth our "must-have" white rose, Frau Karl Druschki. This sequence connects the Baroness Rothschild with our modern hybrid perpetuals which belong to the last period when Frau Karl Druschki took the place of kings and emperors in giving a name to our periods of hybrid perpetual roses.

Prince Camille de Rohan (1861) does not quite deserve a star, because as a bloomer it is somewhat shy; but as a rose, with its fragrance and with its superb velvety crimson color washed over with deeper color, it is too splendid to pass by. It was grown by Eugène Verdier who introduced two other "best" roses: Madame Victor Verdier, a cherry crimson, intensely fragrant, and Fisher Holmes, scarlet and velvety black, freer in bloom than General Jacqueminot, a bush which will bloom on long shoots pegged down.

During the last decade of security before the surrender at Sedan and the escape of Napoleon and Eugénie to England, came two notable roses. One is Marie Baumann, the only rose of an amateur named Baumann, a brilliant

crimson-vermilion, large and full fine figure, very fragrant, a "must" of such quality and beauty that it created a positive sensation. In 1881 Marie Baumann was voted the best exhibition rose, with Alfred Colomb second and Baroness Rothschild third.

The second notable rose was Neyron, brought out by Levet of Lyons. Paul Neyron was then, and still is, distinctly the largest bloom we have. The type is of the damask line of Reine, deep and full, heavy-headed, strong and upright on its stem, deep rose color and fragrant.

Also came at this time, as an omen, perhaps, but as unheeded as were political omens, the rose which was to point the way to the inevitable decline of the hybrid perpetual rose was not differentiated until years later. This was La France, a Hybrid Perpetual, made by crossing the hybrid perpetual Mme. Victor Verdier, cherry red, with the tea rose Mme. Bravy, white.

That La France and Captain Charles were called hybrid perpetuals is not to be wondered at. The apparent confusion goes on. A hybrid tea with characteristics of the hybrid perpetual on a marginal line. We find such fusion in modern listings in such instances as J. B. Clark, Hon. Ina Ham and Léonie Lambert, one of Frau Karl Druschki family, a fusion which approaches that of the old variety who lived in the shoe.

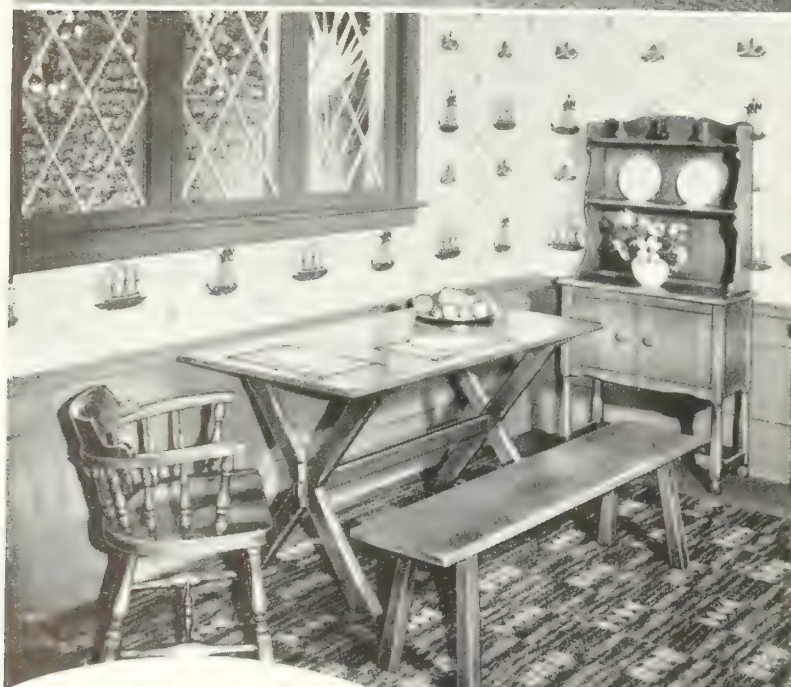
Sad as the date of 1870 is historically, it did not end the hybrid perpetual rose nor affect it immediately; but seems true that from this date to the beginning of the new century, there was a falling off of "must-have" varieties as well as a change of base. English growers were edging in. The French continued to create. While the outcome is bewildering between 1870 and 1900, certain ones have stood the stress of competition and many are gone. We find the best of them in public parks, nurseries and private gardens.

POPULAR REDS

Red roses were still very popular. Hugh Dickson, one of the star roses, deliciously fragrant and a vigorous grower, heads a group including A. K. Williams, Captain Haywood, Duke of Edinburgh, with the gay sallow-let-crimson Henry Nevard, very fragrant, pushing Hugh Dickson for place. Two carmines stand out; the lovely Ulrich Brunner, sport of Anne de Diesbach, and the smoky cerise American Beauty, very large, very fragrant, in the Spring, a more vigorous grower with us than Ulrich Brunner.

Of the rose-pink varieties of this period, we choose three as the outstanding ones: Magna Charta, a star, clove-scented, pushed by the glowing Suzanne Rodocanachi, and Marquise de Caslane, of a bright, clean hue.

Among the pure pink roses, beautiful and faithful Mrs. John Laing is hard to beat for color, cup form, fragrance and willingness to bloom. Mrs. R. G. Sherman Crawford, of a clear tone and one of the best, seems (Cont'd on page 61)



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BUSH-BARBERING

(CONTINUED FROM PAGE 12)

was complete without a glass for these preparations.

is fortunate enough to have been set up in a real garden. In the 60's and early 70's my father imported from Anthony Waterer, the best and finest hybrid rhododendrons—hundreds of them, thirty feet tall. Here was topiary work in columns and pedestaled spindled birds all enclosed with hedges. I learned this form of garden—my garden today is a series of separate "rooms" and allées; a green allée with clipped hemlock on either side, with herbaceous plants and box edging two feet high; a garden; a clematis garden with a hedge of Oriental arborvitae; hedges of yew, of American arborvitae, of box, of English horn, and of box. And here is a green that is the joy of the whole for here is my topiary work, as in Winter as it is in Summer. All is green, save for the flaming pink and white azalea and the climbing roses.

SUITABLE EVERGREENS

Now topiary work is to me only a means where the evergreen material is slow of growth and sure of life. The best clipping, if applied to a deciduous material, is lost time. No matter how fine the hedge or the figure, it totally lacks the stability and the structural form of the permanent material even if clothed in green for the year. There is really no possible excuse for using privet or any other deciduous shrubs for the painstaking work which good topiary demands, for we have a real material of evergreen material suitable for use. The upright Japanese yew is perfect for figures and hedges up to twelve feet high—indeed, I have had a two-handed jug of this material ten feet in height. It is good for stairs with pigeons, peacocks, bears.

Hemlock works most beautifully for columns, hedges, turrets, crowned and rimposed bulbs and globes and looks marvelously quick and sure of growth. I have two 12-foot columns with rounded tops four feet in diameter at the ends of my borders that I would exchange for anything else in my garden. Each is made of one tree of Japanese hemlock clipped for ten years; each was as fine six years ago as it is now. Some junipers work well.

Arborvitae is good in many varieties. All arborvitae need clipping of some kind for their own good, if only into round, pointed or square columns. Among the most admired of my works are the great spiral towers of *Thuja occidentalis*, a variety of arborvitae which is conical in form and can be tied and cut easily into spiral form. I have had for my friends several sets fifteen feet high; and from four to five years is enough for them to reach perfection.

Blue retinospora has been turned into great globes with American eagles on top; but it is not as hardy as other material and I personally find box of any variety a poor medium in the cli-

mate of Long Island. Here I can and do grow English and Irish Yew but I prefer to leave them nearly natural in form. They are very slow of growth and the quick-growing Japanese yew admirably takes their place for cutting.

And now to the mechanics of the work. Don't imagine any bush will make a bird, any tree a peacock. You must look your plants over carefully, decide what they are suitable for according to their growth, have a sure idea of the proper and true outline of the object you wish to emulate, and then go ahead. From then on it simply is a matter of tying and cutting again and again. You must, of course, have some slight adeptness with your fingers and a little taste in your ideas but that with patience and gentleness is all you need. To take an upright yew three feet tall and one foot wide and make it into a little dog three feet wide and one foot tall is really no miracle; you train and stake and tie and clip and clip again and tie again, and very soon he is a fine little robust fellow that stands alone and needs no further help than a yearly or twice-yearly clipping.

But don't be too ambitious. Don't start with a dog or a peacock for, believe me, a peacock's neck and head take patience and initiative. Start first with what the English cottagers call a "penny loaf", which means a large round ball, not always perfectly symmetrical, with a much smaller ball on top of it. Here no trunk or bough shows at all—but they have a great deal of style. The next simplest form is that of three or four flat table-like tiers with perhaps eight inches to a foot of bare trunk sheared clean in between the top ending in a small pyramid. I should commence with these forms.

STARTING THE GARDEN

If you want to start a topiary garden, choose a piece of ground sheltered from the north and larger than you think necessary, for the bushes grow and expand quickly and you must have room to show them properly. Surround this space with a hedge of common hemlock and, as it grows, give it a crenellated top, letting bastions or columns occur about every ten feet. Then you can make an arch twelve feet across with a broken pediment on the top, capped with circular balls. You might outline the formal beds in unclipped English box, then plant arborvitae fifteen feet tall for spirals, more arborvitae for tiered pedestals as described above. Fill out with junipers and Japanese yew.

Begin, as I have suggested, with the simpler forms, and graduate to birds on columns, bears, dogs, peacocks, jugs and baskets. In my garden the plants are kept in the nursery till they near completion and then are moved in to their intended home. And my garden is never stiff or bare. The old apple tree showers the black-green forms with blossoms; and at their time there are beds of azalea, and more beds where permanent plantings of dark green *Ilex crinata* and *Berberis julianae* are thickly underplanted with regal lilies. There are also great bushes of white flower- (Cont'd on page 72)



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HEAVENLY HASH

(CONTINUED FROM PAGE 51)

duck, turkey or smoked turkey hash, or a beef consommé for lamb or beef.

There are two ways of thickening the hash. One is to make a roux of 1 tablespoon of butter and 1 of flour. Cook these together and allow to brown or not (as you like) before adding gradually 1 cup of hot broth to make a smooth sauce. Then add the meat. The other way is to add the chopped meat to the clear broth and heat the two together in a double boiler, thickening it at the last moment by adding 1 tablespoon of flour creamed with 1 tablespoon of butter, allowing it to cook a minute or two until thickened.

Sometimes a cream sauce is used instead of a meat sauce, or a tomato sauce. A little thick cream added to any of the sauces makes the sauce just that much better, that much richer. Some people like to add a bit of finely chopped celery or green pepper, raw or cooked, to the meat before warming it in the sauce. In any case be sure you season the sauce well and with discretion. Then, once the hash is heated through (preferably in a double boiler), you may put it into a baking dish, sprinkle it with buttered crumbs or grated cheese, or dot it with butter, or trickle cream over the surface, before placing it under a preheated broiler to brown quickly. So much for moist hash.

Browned, dry hash is usually made of chopped meat mixed with potatoes, boiled and diced, or mashed, flavored or not delicately with onion juice or grated onion. A raw egg is sometimes added to hold the two together. The secret, in my opinion, of a good dry hash, is to be equally fussy about avoiding skin and gristle, and to use 2 cups of potatoes to each cup of meat. The mixture should then be formed into cakes or be put all at once into a hot pan containing plenty of hot butter. It should be allowed to brown slowly on one side before being turned onto the other, or before being folded over into an omelette shape. Don't try to make more hash than you rightfully should by stretching it with too many potatoes. Remember that a beautifully browned dry hash fairly cries out for a delectable chili sauce or catsup to accompany it down the little red lane. The following recipes are quite specific and, I hope, will help you to help yourself to some "Heavenly Hash".

MOIST CORNED BEEF HASH FOR SIX

Peel and dice in one-third-inch squares 4 large potatoes (preferably new ones). You should have 4 cups of them. Wash and cover them with cold water, add 1 teaspoon of salt and bring them to a boil. Cook just long enough to take away the raw taste; but they must be only parboiled. Drain well and put them into a medium-sized iron skillet (one that has iron handles), having first rubbed the skillet well inside with a raw onion. Pour over the potatoes about 1½ cups of milk, or enough to cover them. Add 1½ tablespoons of butter, ½ teaspoon of salt, some freshly ground pepper, plenty of paprika, and 1 small white onion, left whole. Cook, stirring frequently until the potatoes are tender but not mushy

(about fifteen minutes). They keep their shape.

In the meantime, open one 12-ounce can of corned beef, and cut it or it in tiny pieces. Do not grind it. When the potatoes are done, add the cover and continue cooking it slowly, stirring frequently, for a forty minutes. The hash at this time should be still moist, but not wet. Add more salt and pepper to taste, dot the surface with 2½ tablespoons of butter and pour over it about ¼ cup of cream. Then put it under a hot broiler just long enough to brown it beautifully. Serve at once, right in the skillet. Tie a gay folded napkin around the skillet if you want to dress it up. Chopped and sautéed spinach is perfect with this hash.

HAM HASH FOR SIX

Make exactly the same as moist corned beef hash above, using 2 cups of finely chopped ham instead of corned beef.

CHICKEN HASH WITH NOODLES FOR SIX

For this dish you will need about 1½ cups of cooked chicken (preferably boiled) chopped fine. A 3-pound chicken boiled until tender in a little water will give you the right amount of meat, but left-over roast broiled chicken will do nicely. Put the hashed chicken in top of a small double boiler. Now remove the tough part of the stems from ¼ pound of mushrooms (about six large ones), wash and dry but do not peel them, then chop them fine. You should have a full cup of them. Put 4 tablespoons of butter in a small frying pan and when the butter is melted and hot add the mushrooms and simmer them five minutes. Then add them to the minced chicken. Also add ½ pint thick cream, plenty of freshly ground black pepper, and salt to taste. Now cook one 6-ounce box of egg noodles in plenty of salted boiling water for nine minutes. Drain well and spread the noodles evenly over the bottom of a baking dish that will hold 1½ quarts. Cover and keep warm while you heat the chicken, cream and mushrooms over boiling water, stirring occasionally. In the meantime light the broiler in your stove. Also cream together 1 tablespoon of butter and 1 tablespoon of flour. When the chicken is hot, add the flour and butter and stir and cook until thick. Add 1½ to 2 tablespoons of sherry, and more salt and pepper if it needs it. Cook five minutes, then pour the whole over the noodles. Trickle a little thick cream over the surface, or dot it with butter, and place under the hot grill to brown. Serve at once. String beans go well with this. The surface of the dish may also be sprinkled with buttered crumbs before browning or, if you like, in any way of variety sprinkle the surface lightly with a mild grated cheese. Personally I prefer it plain.

LAMB HASH FOR SIX

Wash 1 cup of rice well, and drain. Melt 2 tablespoons of butter in a frying pan and brown (Cont'd on page 72)

LAND OF COLOR

(CONTINUED FROM PAGE 47)

to the Mayan Inn. One, the Kona Kailua on the Island of Hawaii; her, the Dar Djamaï at Fez. It is difficult in words to give a of the beauty and peace of its full of flowers and the tinkle of of its dining room where tall s glimmer on the beautiful old h sideboards, of our great room s gay ponchos on bed and floor, w out over the red-tiled roofs of wn, the jacaranda trees in bloom he mountains interlaced with climbing to the Indian farms up among the pines. That night, we came back to our room after ; we found the curtains drawn the wide windows, a fire crack- our fireplace and hot-water bot- our beds! The fire felt good; so e bottles. We were in the tropics, e were 7200 feet up.

ly next morning, drums pulled us sleep. We sallied forth. The air arp and cool, but bright sun was aining over the eastern mountains. Sunday, market day. Two blocks the street, we emerged into the I halted, with that peculiar tingle citement that comes with the im- of something new and strange.

e great square was crowded with ns. Hundreds more were stream- on the trails and roads from the ryside. I had seen native markets arrakesh and Ankara, but never e such color as this. Every Indian e in Guatemala has its costume.

ere were many Indians here with wares from towns two and three foot-journey distant. The aston- g variety of costume—red, blue, black, red and purple stripes, and white stripes, blue and red ns on white; the colors of fruits— ges, bananas, papayas, figs, chila- es, granadillas, aguacates; flowers nations, roses, orchids, scented , sea lavender; vegetables familiar strange—brown, yellow, red; pot- —deep terra-cotta, blue, yellow; of unspun cotton, gleaming white; s of wool; heaps of brown copal; hos and huipiles—soft or gaudy crimson, black, yellow—all that e a picture one can only suggest in ls. Add to that the squeal of little led to market, the baa-baa of s, the frightened cries of trussed- hickens, the murmur of a thousand es, bargaining, gossiping, and per- you have a faint sense of that ded plaza.

PAGANS AND CHRISTIANS

at this was not all. At the foot of great circular steps of the church, he far side of the square, a group ndians were praying before a pagan r, swinging censers of burning al that sent clouds of blue smoke up the dazzling sunshine. A pagan r on the steps of a Christian church! , for this is Guatemala. And after e men had implored their ancestral ies for a good market that day and sings on the new-planted corn, y trooped up the steps and joined great throng of Indians who filled church itself, each on bended knee h a candle in his hand adoring the ist and the Virgin Mary!

The padre of Chichicastenango is a very wise and tolerant man. "Some people have criticised me for allowing that pagan altar on the steps of the church," he said to me. "But if I forbade it, the people would go off into the hills to worship their gods and I might lose hold on them completely. We must slowly wean them away from the old faith into the true faith."

Faith—in Guatemala pagan and Christian faith mingle incredibly!

We learned many strange things in this magical town about the Indians of the highlands. That, for instance, their wise men, their shamans, have kept track of the old Mayan calendar, its lucky and unlucky days, and that on an unlucky day the padre can expect no one in church. How a certain jefe politico, outraged at the Indians' medi- eval dress, decided that any Indian coming to town must wear white man's clothes, and how the Indians boy- cotted the town till the foolish official saw his error. It is curious, the rela- tion of the Indian to the ruling class, the *ladino*. (A *ladino* is anybody not an Indian; he may be pure white or mixed blood.)

INDIANS AND THE LADINO

Here is a reasonable supposition that may help you to understand it. Guatemala is about the size of New York State. Suppose that the Iroquois, instead of being a handful scattered on a few reservations, today number 2,000,000 spread over the whole state on farms and in villages. Suppose we whites and mixed bloods, numbering 500,000, live in the cities, run the gov- ernment, churches, post-office, schools, large-scale agriculture, foreign trade. But the Iroquois, the real Americans, outnumbering us four to one, though they pay taxes and work the roads when compelled to do so, otherwise have as little to do with us as possible. Their language, dress, farming, hunt- ing, handicrafts, ceremonials, family life, go on much as they did when our ancestors first pushed up the Mohawk Valley! Such a thing couldn't be. But it is today—in Guatemala!

From Chichi, a few days later, we made an excursion into the remoter highlands—Sacapulas, Huehuetenango, San Pedro, Quetzaltenango, and as a climax the marvellous market of San Francisco El Alto. Imagine a white red-roofed town on a high hill, below it a great valley with a glittering river winding through it, beyond it the tower- ing volcano of Santa Maria. A plaza aglow with the ponchos of Momoste- nango, red, brown, yellow, blue, and the animal market on a hill above the town crowded with people as wild and strange as Turkestan. I never had the sense of remoteness, of strangeness, of the past alive today, so keenly as in the bright sharp air of San Francisco El Alto with the clouds rolling over, flashes of sunshine, dashes of rain—for the rainy season was just beginning in those first days of May. . . .

A delightful experience awaiting the traveller is lunch with Father Carlos Knittel, padre of San Francisco El Alto, in his refectory (Cont'd on page 66)



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Kenwood Blankets

COLLEGE ROOMS

(CONTINUED FROM PAGE 21)

OUR COLLEGE room, shown on page 18, is not only attractive but practical; for all materials are Ivory-washable.

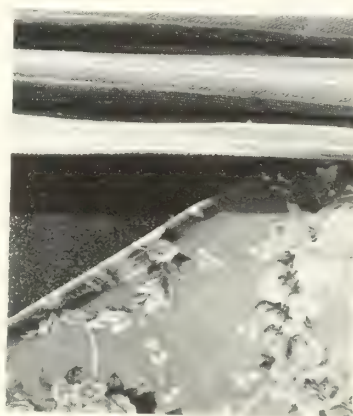
Furniture: Upholstered chair by Curtis, covered in Lehman-Connor russet linen. Heywood Wakefield "Textured Modern" daybed in blond oak (Bloomingdale). Blond oak desk, bookcases and side chair, Jamestown Lounge from Stern's. Light maple coffee table, from H. S. Bailey.

The woven cotton rug is Amsterdam Textiles' "Hearthtone". Riverdale's cot-

ton plaid covers the daybed and window seat. At the window hangs cotton by Orinoka, trimmed with cotton by Consolidated Trimmings.

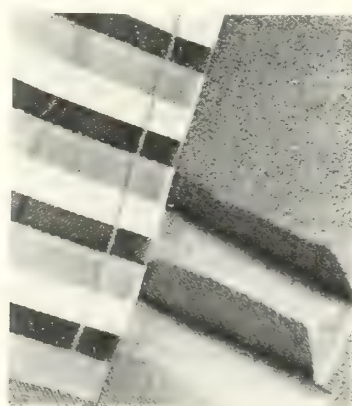
Accessories: Schierenhide leather desk set and smoking set; Hamman Schlemmer. Sweden House sports urines. Mary Ryan green and coral lamp. Picture, Linker & We Plagues, Carbone, Boston. Typewriter, Remington Rand.

Following are details of the "major" rooms on pages 20 and



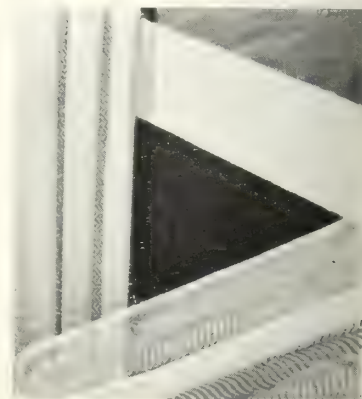
In the "executive-hostess" room the walls are beige. The carpet is "Normandy Rose", Alexander Smith's Caracul weave. Curtains and window-seat are made of the same material, Desley's rayon and cotton print in gray-green with rose, blue and gold flowers. The same weave, in a beige and rose stripe, covers chairs and hassocks.

For the English major we chose 18th Century mahogany furniture. The walls are pale blue in contrast, the rug a soft rose tweed-like weave. Firth's "Spuntex", "Garden Walk", a delightful Everglaze chintz in rust, blue, green and white, hangs at the windows (Cyrus Clark). And plain rose Cyprus cloth, by Cyrus Clark, covers the chair



For the music major we planned a Regency room, with mahogany furniture. All materials are heavy textures, for better sound quality. The rug is "Twistweave", in pale gray, by Bigelow. One wall is also curtained in gray, a diagonal-weave cotton by Louisville Textiles. Chairs wear cotton texture by Louisville in blue, fuchsia and white

The room for an art major is modern in style, light in color. The walls are beige, rug, brown "Bushnell" broadloom by Bigelow. The windows have been curtained in white Celanese façonné nino; valance and window seat are coral and white chintz (Lehman-Connor). Chair wears Desley's beige rayon and cotton chevron



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HYBRID PERPETUAL ROSES

(CONTINUED FROM PAGE 60)

regular in blooming. The pale, sil-
pink color of Mme. Gabriel Luizet
ch loved by some people, yet con-
d too washed out for distinction
ers. There are two English roses
sh pink which have the relief of
r center color—Pride of Waltham
lio, both grown by William Paul
ions, who grew Magna Charta.

FRAU KARL DRUSCHKI

white rose, up to the time of
Karl Druschki's debut, nor after
at matter, has enjoyed its steady
arity. This rose takes command
e last period of the hybrid perpet-
or its immense importance in the
ion of newer varieties. By sportings
crossings almost forty Frau Karl
chki roses have come forth.

ther Schoener of California has
pink ones to his credit, Arrilla-
id Pittsburgh. Druschki Rubra is
son red. Ruhm von Steinfurth is
red. Heinrich Munch is a pure
pink rose of immense size, rivalling
Neyron and better in form. S. M.
av V, which will climb, is a lively
Mme. Albert Barbier is a lovely
yellow and salmon. Rembrandt is
on and orange red. Souvenir de
H. Thuret is salmon pink with
nter of shrimp red. Perhaps the
of this family is George Arends, a
clear, solid pink, long-pointed and
in form, a grand rose.

ie delicate white rose Candeur
maise has sulphur shadings instead
he pink shadings of Frau Karl
schki. Another white descendant,
ise Cretté, is a lovely white with
center somewhat deepened to cream
r. The latest rose of this family is
phony, made by crossing Frau Karl
schki with Souvenir de Claudius
et, a pale pink deeper in the cen-
a rose we have seen but once but
at which we have read quite good
rts. The family constantly expands
as yet it lacks a pure yellow rose.

me of the most engaging roses to
at and one of the worst in behavior
oleil d'Or, ancestor of the modern
netiana roses, the cross Pernet
roed in his effort to give the world a
ge yellow rose. It is of the gold of or-
e with pink. Notwithstanding this
ious color, we parted with it years

But we do like the bloom of the new
hess of Sutherland, a Dickson rose,
warm shade of pink due to the glow
lemon in the shanks of the petals,
ing the bloom great attractiveness.
e bright carmine Oscar Kordel, a
nbert rose, lovely in fragrance, goes
k to Merveille de Lyon for one par-
thus being half-brother to Frau
rl Druschki. A novelty is Roger
mbelin, a semi-double or more in
als, irregular in form, its crimson
als edged with white.

A hundred years of hybrid perpetual
es, and varieties going to a thousand
d more! We have touched upon the
mes of the immortals only, the
ust-haves", stars and bests. Many
ers hold their heads high and per-
me the garden. They are a host of
dividuals in an aristocratic class, hav-
g, as among people, real differences
habit of growth and vigor, beauty and
ability, due to the dominant charac-

teristics their ancestors gave them.
Some grow low, and are fat in stalk
or thin. Others go to a great height and
spread far. They will act somewhat dif-
ferently in different soils and situations.

The plant of vigorous growth,
healthy and rich in sap, requires less
pruning than a moderate or weak one.
If they are pruned the same, or, in-
deed, are fertilized the same, opposite
conditions will result. Feed and prune
the stalwart ones, the result will be a
great growth of wood and very few
blooms, while the less vigorous will
show that they like it. After the flush
of June flowering, we have been ad-
vised—and having tried it, found it
good—to take off the Summer flowers
without taking foliage, leaving the
young leaves for plant sustenance. The
autumn flowering has been better.

Some of these heavy-headed sorts are
inclined to ball, due to one of two con-
ditions, or both: a too moist season or
too great vigor in the plant itself, work-
ing too hard to produce, in which case
we have acted upon the good advice of
no fertilizer, no cultivation, just hard-
hearted neglect, leaving the plant to
fight out its lack of balance through
starving, while we cut down activity by
disbudding here and there.

CARE OF BUSHES

One good rule about pruning these
roses is to let them go until Spring.
Long shoots may whip in the wind but
if, because of unseasonable weather,
these excitable roses bloom out of sea-
son they will bloom at the ends of the
shoots, the sap will later retire and no
damage is done to the more necessary
lower buds; then, the later the pruning
is done in the Spring, the more stalk is
needed. "The later, the longer."

So often, in our collecting of old
roses, we have had to deal with crooked,
rheumatic, neglected bushes. They re-
quire real shortening to a few buds on
only the most promising stalks; not the
oldest ones, necessarily, as the oldest
are often hard in wood fiber and bark
bound. More often the stalks to keep
are the ones of the last year or two.

Unfortunately the hybrid perpetual
roses will not resist mildew and some,
in fact many, will have black spot. They
do require protection. During this past
Summer dusting availed us little. Dur-
ing a visit to the Virginia Polytechnic
Institute at Blacksburg, we saw on the
roses in the test plots Bordeaux mix-
ture in the most adhesive coverage we
have ever seen. Here was a secret, but
one to be given away graciously, for
the love of roses. Here it is: to two
ounces of dry Bordeaux dissolved in
one gallon of water, add a half-pint of
skimmed milk and a teaspoonful of
household ammonia. It works, and our
thanks go to Professor A. G. Smith, Jr.

Where do hybrid perpetuals do best?
The American Rose Society's map of
rose zones, wherein certain types of
roses are hardy without Winter pro-
tection, tells us that hybrid perpetuals
are the roses for a belt of the United
States beginning with Connecticut,
Massachusetts and New York and end-
ing with Cali- (Cont'd on page 72)

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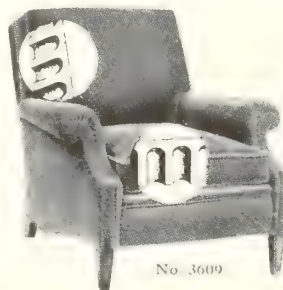
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LONG LIFE. Airfoam seat cushion construction has never been known to wear out.

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LAND OF COLOR

(CONTINUED FROM PAGE 63)



you owe yourself after a strenuous summer . . . relax under the spell of romantic Old Virginia. Journey leisurely over the famous Skyline Drive, on the very crest of the Blue Ridge Mountains. Soon the whole countryside will be decked in scarlet and russet. Thrill to the scenic Shenandoah Valley . . . explore the Natural Wonders . . . discover the unspoiled beauty of the Great Mountain Empire in southwestern Virginia . . . run down to the ever-popular Virginia Seashore, where bracing salt air puts you in trim for busy winter days ahead. Everywhere you'll find the most inspiring autumn scenery . . . plus those quaint historic homes and towns for which Old Virginia is noted. What's more, this land of romance is traversed by up-to-date highways and is easily accessible by modern rail, bus, air and steamship transportation.

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adjoining the church. Father Knittel is a Hollander who served for a time as a priest in the United States, but has been here in Guatemala for several years and is devoted to his parish of 20,000 Indians. His understanding of the Indians is uncanny; his stories of them are both touching and amusing. His sister, Fräulein Knittel, keeps house for him and sells to visitors beautiful ponchos woven by Indians specially for her.

I wager that when you come back from Guatemala you will be laden down with ponchos from San Francisco El Alto, Persian-blue pitchers from Totonicapán, huipiles from San Pedro and shining tin candlesticks from the public market in Guatemala City. If not, you have more strength of character than I have. We said firmly that we were not going to buy any pots in Guatemala—our New England farmhouse is already quite well supplied with water-jars and jugs from Cairo, Athens, Ankara and Teneriffe—but, on the train-ride down from Guatemala City to Puerto Barrios, a little girl run-

ning alongside the track held up a red water-jar, crying "Viente c Viente cinco!"—twenty-five cents—Pat, partner in my journeyings, a struggle with her will-power, fished coin out of her hand-bag, thrust it in the little girl's hand and snatched water-jar just as the train began to move. I am glad Pat was weak-minded. The jar is a beauty.

Guatemala is in a sense an all-season country. Many people go down in the rainy season, May to October. It is much cooler in the highlands in the months than in the United States. It doesn't rain all the time either, though I heard the tale of the adventure of a party of people in going to Chichi over roads half-washed out by a June downpour. But the time to go is the dry season—October to April. Then the climate is superbly brilliant days, nights cool enough for a top-coat or a sweater, a zip to the air, a lift in everything. If you find things strange enough to startle you out of the groove of daily living, look at Guatemala.

THE MOTHER ROSE

A STUDY of the offspring of Ophelia shows her to be one of the great hybrid tea roses of our time. Her influence on the roses in the gardens of this country appears to be much more substantial than most of us realize. For Ophelia, it develops, is not only a fine rose herself but, like all great mothers, has produced a large family of daughters and granddaughters, some more fragrant, beautiful and desirable than herself. Ophelia is not only a fine garden rose but one of the best greenhouse or forcing roses of her color. The same is true of some of her progeny as will be shown later.

This salmon-flesh-colored rose, with yellow at the base of the petals, was propagated by William Paul and Son at Waltham Cross, England, one of the rose shrines of that country. This firm reports that she came from a pod selected at random from their rose breeding collection. At that time the house of Paul had been producing new rose varieties for nearly one hundred years. Paul's Scarlet Climber, Mermaid, and Paul's Lemon Pillar are others of their roses best known to rose gardeners.

Ophelia was imported into this country by the late E. G. Hill of Richmond, Indiana, soon after the Pauls discovered her in 1912. The development of her numerous and fine rose family, then, was largely in America. These progeny are the just pride of that American Rose House of Hill which largely produced this rose family. Up to 1930, Ophelia had 88 descendants of note. These continue to spread her influence throughout America and Europe.

The list includes Madam Butterfly, Joanna Hill, Mrs. P. S. duPont, Talisman, President Herbert Hoover, Columbia, Briarcliff, Dainty Bess, Rose Hill,

Rapture, Templar, Imperial Potent, Souv. de Jean Soupert, Pius XI, L. Sylvia, Rosalind, Westfield Star, M. Calvin Coolidge, Pink Pearl, John Tantau, Rose Marie, Lord Fairfax, M. Herbert Hoover, Edith Krause, Seren and Autumn. Since that time, daughters, granddaughters and great-granddaughters of Ophelia include such new roses as Countess Vande Mme. Cochet-Cochet, Pink Day Texas Centennial, Alice Harding Chieftain, Better Times, Signet, Queen Mary, Sun Glow, Rome Glory and others of note.

Several of the above rose varieties are to be found in the best 12 rose lists for home garden planting. Many of them appear in the published preferred rose selection list of 25 varieties.

Ophelia, as the name implies, is English. This mother rose was named for that gentle, beautiful and romantic maiden in Hamlet, whom Shakespeare thought so well to describe by giving her the name of Ophelia. The name was originally from the Greek symbol meaning among other things immortality, and possessing wisdom. It suggests to the writer a cool and queenly personality who bears on her person evidence of a long line of breeding, the best to the best. Her complexion reflects that healthfulness which comes from clean living amid elevating surroundings, tempered with the touch of sun and wind between gentle showers of rain to blend the two.

It has pointed buds of medium size usually borne on long stems, and has a long blooming period. The growth is vigorous, the foliage usually strong and healthy. It does black-spot some in damp weather. The Fall blooms of Ophelia are darker than the salmon-flesh-pink of the (Cont'd on page 73)

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On Thursday, August 31st, the largest and finest liner ever to be built in the United States will be launched. She will be christened AMERICA. Next spring, she will join the popular MANHATTAN and WASHINGTON in a weekly service to ALL EUROPE.

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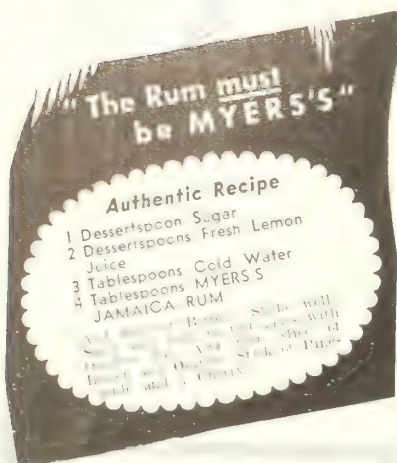
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SPORTS CALENDAR

September 4th-9th—Seventh Annual Mason and Dixon Women's Amateur Golf Championship for gold President's Trophy, White Sulphur Springs, West Virginia.

September 7th-16th—National Singles Tennis Championships, West Side Tennis Club, Forest Hills, Long Island.

September 22nd-October 1st—Pacific Southwest Tennis Championships, Los Angeles, California.

September 29th—Pacific Coast Tennis Championship Matches, Berkeley, California.

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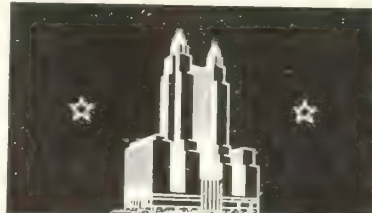
New York City



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You will find it of advantage to identify yourself as a reader of House & Garden, in writing to these advertise

OUR NATIVE ORCHIDS

(CONTINUED FROM PAGE 56)

dark green leaves. The underground parts are tuberoids, and in spring it is essential not to mutilate or to injure the bud for next season's growth.

REIN ORCHIS

The rein orchises, *Habenaria*, form the largest group of orchids, with many two species and several varieties and hybrids. The term "rein orchis" is derived from the strap-like appearance of the spur or lip. They are native to open swamps and boglands or to open, shaded woodlands, and very few grow away from an abundant supply of water. Most are leafy-stemmed, the leaves gradually diminishing towards the top, but several (as *Habenaria cernua* and *H. orbiculata*) possess two basal leaves that lie flat upon the ground. The flowers vary from an inconspicuous green or whitish color with yellow, rein-like lips to large and flaring blooms in six-inch racemes.

These "fringed" species are the most beautiful and certainly the most desirable as garden subjects. Although it has been said that they "are quite easily transplanted into the wildflower garden", this is a very doubtful statement. As a rule they are far too specialized in habitat to warrant ease in handling. Persistent care and study of environmental factors are necessary for a limited success. Almost without exception a very acid soil is needed, and many make their homes in the open boglands or wet barrens of New England southward.

The white fringed orchis, *Habenaria shariglottis*, blooms in July or August and ranges from Newfoundland to North Carolina and westward to Ohio and Michigan. It is a plant of open, peat bogs and wet barrens, where it often occurs in considerable abundance. The prairie fringed orchis, *H. corymbosa*, is similar, but has a more westerly extending range.

The yellow fringed orchis, *H. ciliaris*, is slightly more adaptable to general conditions. Its soil preferences are a less acid than the white fringed and times it is known to occur in a nearly neutral soil. The range is from Vermont and Florida and westward to Michigan, Missouri and Texas. The flowers are a deep orange color in racemes several inches in length and from one to two inches in diameter. The crested orchis, *H. cristata*, is closely allied but is somewhat smaller and seems to prefer a more acid situation.

There are two purple fringed species, both fairly abundant amid the grasses and sedges along our northern swales. The larger, *Habenaria fimbriata*, may attain five feet in height and bears large pale flowers in stout racemes three inches to a foot in length. The flowering season is from June to August. *Habenaria psycodes* is smaller, has deeper purple flowers, and begins to bloom a little later. Both prefer a somewhat acid soil and abundance of moisture and light shade, although the latter is sometimes tolerant of nearly neutral conditions.

The green and white northern bog orchids are relatively common through-

out the northern United States and Canada to Alaska. The green-flowered form, *Habenaria hyperborea*, is most inconspicuous, but the white species, *H. dilatata*, forms slender wands of delightfully carnation-scented blooms associated with wet boggy meadows and moist head-walls of mountain ravines. It seems not to be fussy as to soil requirements. The ragged fringed orchis, *H. lacera*, has a raceme of pale green, deeply lacerated flowers, and is one of the few *Habenarias* that grow in dry ground. It needs very acid soil.

Other orchids to be desired are the rose pogonia, *Pogonia ophioglossoides*, the grass pink, *Calopogon pulchellus*, and the beautiful *Arethusa bulbosa*. All are intensely acid-loving and native to the deep bogs and swamps. Most careful preparation is necessary for growing them and then the chances are they will not persist for long. The pogonia and calopogon often occur in considerable abundance in the wild and are most lovely with their delicate pink and purple coloring. The rose pogonia bears but a single flower per stem, the calopogon has several, and its fringed and bearded lip is held upward instead of in the usual downward position. *Arethusa* possesses a single linear leaf, a solitary flower with magenta sepals and petals and a broad lip well fringed with white and yellow fleshy hairs. Like calopogon it rises from a whitish corm.

The fairy slipper, *Calypso bulbosa*, is yet another delightful little orchid found in our northern woods and western mountains. It should be attempted only in deep shade, in cool, northern gardens, and in slightly acid to neutral conditions in moss or upon decaying wood. The flowering scape arises from a small biennial corm.

FOR FALL-BLOOMING

In the late Summer and Autumn meadows and swamps one finds the twisted white or yellowish racemes of the ladies' tresses, *Spiranthes*. The nodding ladies' tresses, *S. cernua*, is usually most abundant. It grows in open, wet or dry ground of varying acidity, and blooms in September and October. The racemes are two to three inches in length and composed of spiralled rows of sweetly-scented, creamy white flowers. The slender ladies' tresses, *S. gracilis*, is a more delicate species of drier locations and more acid soil. It blooms earlier than *Spiranthes cernua* and is thought to be easier of cultivation. The hooded ladies' tresses, *S. romanoffiana*, has a more northern range and mediacid or tolerant soil requirements; the grass-leaved ladies' tresses, *S. praecox*, is a large southern species two feet or more in height.

The rattlesnake plantains, *Epipactis* or *goodyera*, are known for their rosettes of dark green, white-veined leaves that make them highly ornamental whether in bloom or not. The rootstocks are creeping and spread to form small colonies. There are four species, of which the downy rattlesnake plantain, *E. pubescens*, is found rather occasionally. It prefers a subacid soil, comparatively dry location and deep shade. A suitable soil may be created by mulching heavily (Cont'd on page 73)



1940

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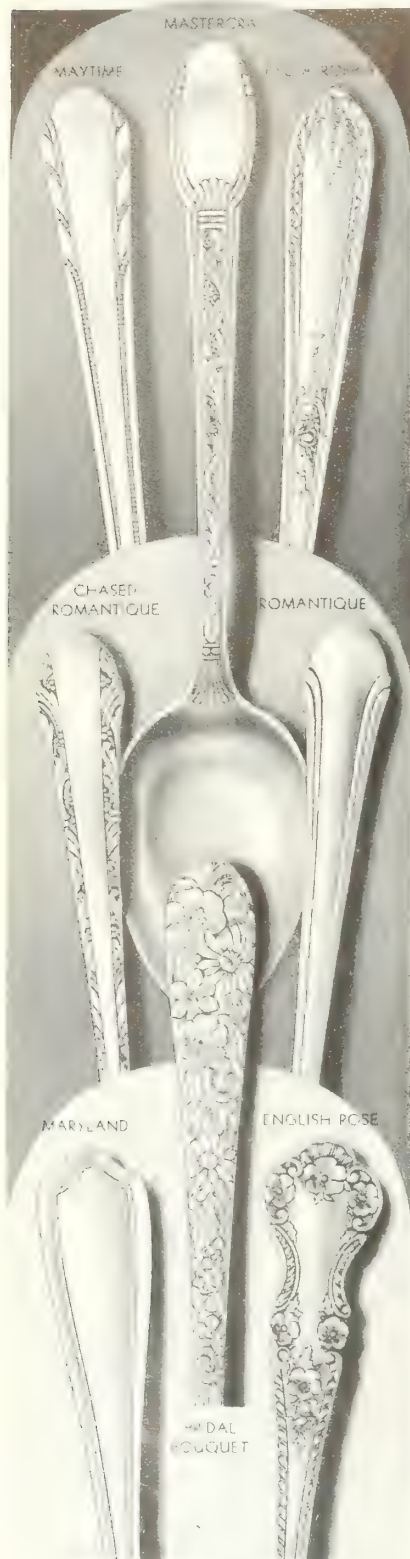
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ONE OF VIRGINIA'S FAMOUS LANDMARKS—MONTICELLO

MOTORING IN VIRGINIA

If the thrills-per-mile while motoring are as important to you as your destination, spread out the map of Virginia.

There at the extreme right is Virginia Beach with its wide expanse of fine white sand. A little inland and to the north is the noble town of Colonial Williamsburg. Westward you can spot Richmond, Monticello, Fredericksburg and all those places you'd like to see. But if you're putting the map away because these picturesque shrines are too far from home or because Summer is almost over anyway—consider this:

Few places in America offer the scenery and the fun that can be found in Virginia during the next three months. In September the beaches will be gay for the championship water regattas. In October, when every hillside is tinted with Autumn colors, there will be a series of horse-shows, fairs and historical anniversaries throughout the state. In November the sportsman will choose saltwater fishing and hunting while the leisurely motorist will spend happy, uninterrupted hours beside an inland lake or on the peak of a forested mountain.

And on the way Virginia's highways will reward each hour you spend be-

hind the wheel. Take as an example one of the longest approaches to famous Virginia landmarks—the Skyline Drive through the Shenandoah Valley. Here a panoramic highway winds from Front Royal in the north to Swift Run Gap near the town of Charlottesville.

A story is told of a Congressman invited to be one of the first to drive over this 65-mile stretch of paved highway. He was in no mood to enjoy the storied valleys of the Blue Ridge Mountains melting into the Western horizon, or to marvel at the great tunnel piercing the solid granite near Thornton Gap. So he announced that he was "going to get the ride over in an hour" and leave for Europe on a much-needed vacation.

He never went to Europe. Ten days later the Department of the Interior received a brief account of his trip over the bridle paths and foot trails on the Shenandoah region. Under separate cover were a set of signs that he suggested having erected in his favorite Virginia haunts. They were awkwardly lettered in his own handwriting and read: *drive slowly; this Spring water is wonderful; take your camera; park frequently; get out and explore.* (Cont'd on page 71)



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MOTORING IN VIRGINIA

(CONTINUED FROM PAGE 70)

Countless others have found that the region traversed by the Skyline Drive has unexpected attractions. Southward from Front Royal the scenic thrill of driving over the crest of mountains 4000 feet high suffices for a while. Then, when you discover that the car climbs easily, that wide turnouts give you every opportunity to enjoy the surrounding panorama, that at each turn there will be more stands of evergreens, more game birds, and more mountain peaks silhouetted against the sky, you begin to feel curious about the trail markers inviting you into the forest.

There are circuit trips looping back to the parking place on the Drive from which you started. There are walks leading to the foot of the mountains, past waterfalls and curious rock formations. All are within the hiking capacity of the amateur, the longest trail approximating six miles. Before reaching Stony Man Mountain, looming before you half-way down the Skyline Drive, you will have explored more than one of these trails.

Save a little energy for the best known walk of all—that which leads down to White Oak Canyon just a little further down the Drive. Here a stream drops some 1500 feet in a mile with six fifty-foot waterfalls. Save a little gas so that when you reach the end of the Drive at Swift Run Gap you can detour southwest through Staunton

(where there are miles and miles of weird underground caverns), through Lexington (the site of that miracle of stone, the Natural Bridge) and on to the world-famous resort at Hot Springs. There, in *The Homestead*, a modern luxurious hotel with a Southern atmosphere, you can bathe in the warm springs and ride horseback over the surrounding highlands.

If time does not permit this detour you can reach Charlottesville, a short hour's drive from the end of the Skyline Drive. Now you are in the heart of the Old Dominion, and you can stop in front of the buildings of the University of Virginia and decide where you want to go. Is it to nearby Monticello, the mountain-top home of Thomas Jefferson? The furnishings of this early American home will astonish you—the beds built in the walls, the great two-faced clock, the dumb-waiter for wine service, the double glass doors that open and close automatically. Are you interested in the famous box gardens of Ashlawn, the home of James Monroe? Or do you prefer to wind your way through historic Richmond toward Colonial Williamsburg or Virginia Beach? Wherever you route yourself, there is a tempting trip just beyond. So it is well to remember that if your days of motoring are limited you can ship your car and your person from Norfolk, Virginia, to points north and south and save yourself both time and effort on the homeward journey.



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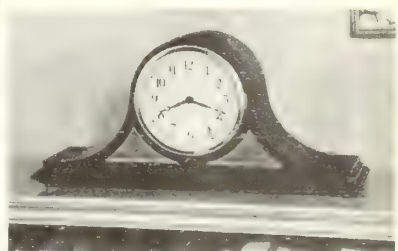
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HYBRID PERPETUAL ROSES

(CONTINUED FROM PAGE 65)

fornia and Nevada. In the higher mountains they will require a great deal of protection.

They are fine sorts for those regions where hybrid teas are too tender. On the whole they are too excitable for the South, their inclination to make growth too late into the Autumn and their quick response to a spell of mild Winter weather being dangerous activities. They need a certain period of time to harden their wood against the harshness of freezing temperatures.

If we wish for a garden of rose magnificent size, of clear, lovely colors, of usually delicious fragrance (few lack fragrance); if we wish plants with rich foliage, hardiness, endurance; if we wish to keep bushes twenty, thirty, forty years leave them to posterity, we may choose some of the best hybrid perpetual

Rest on the very desirable and very satisfactory characteristics of a class that now is rounding out its hundred years.

BUSH-BARBERING

(CONTINUED FROM PAGE 61)

ing andromeda and many cotoneasters and ivy plants.

Don't think it takes too long to try. It is interesting the first day you commence and you can produce a very good effect the first year. It is the most fun in the world to trim your plants up and to tie them when they have become rebellious. When the first cutting comes on a lovely June day and I attack some of it myself, I always begin on the blue retinospora. It is just like a great rough ball of grey-blue wool all covered with little branches curling up for three or four inches all over the globe. I cut off two-thirds of it (never *all* the new growth) and leave it as smooth and symmetrical and neat as a child's cropped head.

When you begin your topiary career, choose from a nursery any of the material I have mentioned. Start preferably on Japanese yew or arborvitae,

and pick out a plant that will suit with whatever form you wish to produce.

Choose a tall slim one for a column, a broader one for a three-tiered dome and a broader one still for a pyramid. Be gentle in twisting and bending the branches, tie with soft cord that will endure but will not cut, and never be afraid of shearing.

Always be sure to tie down over and round, bunch together tie fast, cut and clip and shape. Remember, as the tree grows, never cut off all the new growth, because your figure must grow and expand fill in all over. Then, when all the grass is very green, when the hedges are full of fresh new growth when the topiary shows hard and clean-cut in the dark green of evergreen, when the pink roses and white lilies are in bloom—tell me you aren't pleased.

HEAVENLY HASH

(CONTINUED FROM PAGE 62)

in it slowly 1 teaspoon of finely chopped onion. Add the rice and stir over hot fire for five minutes. Remove the pan from the fire and sprinkle over the rice 1 to 2 tablespoons of good curry powder, salt and a little freshly ground pepper.

Stir this well and add 2½ cups of boiling water. Cover and cook rapidly for ten minutes, reduce the heat and cook very slowly for forty minutes. When cooked stir in ¼ cup of chopped chutney. Border a hot dish with this and serve, in the center, lamb hash made in the following manner:

LAMB HASH

Prepare 4 cups of chopped left-over roast lamb and put it in the top part of a double boiler. Melt 1 tablespoon of butter, add 1 tablespoon of flour, cook the two together until a light golden brown, then add gradually 1 cup of hot

lamb broth made from the lamb bones or the same quantity of canned consommé.

Add any of the left-over lamb gravy you may have, season to taste with salt, freshly ground pepper and a pinch cayenne. Pour over the lamb and hash gently over boiling water.

CHILI SAUCE

Peel 12 tomatoes by first immersing them in boiling water for a second. Cut them up in small pieces. Add 4 green peppers, from which you have removed the seeds and which you have chopped up very fine.

Also add 2 big onions, peeled and chopped fine, and 4 tart apples peeled, cored and chopped fine. Put all into a big enamel pan and add 2½ cups of light brown sugar, 1 pint of vinegar, 2 level tablespoons of salt, 1 teaspoon of dry mustard, (Cont'd on page 7)

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W. Atlee Burpee Co., 139 Burpee Bldg., Philadelphia

OUR NATIVE ORCHIDS

(CONTINUED FROM PAGE 69)

ine or hemlock needles. Variety es is our representative of the an lesser rattlesnake plantain, ens. It differs from *Epipactis* ens in its more loosely flowered, led raceme. It too prefers a sub- il. Menzies' rattlesnake plantain, piens, and Loddiges's rattlesnake in, *E. tessellata*, are quite similar rn species.

he genus *liparis*, *L. liliifolia* may ntioned. This is the large or lily- twayblade of our moist woods. ant arises from a bulb and pro- two shiny basal leaves. The small to ten-flowered raceme is loose, airy, pinkish-purple blooms. The of *L. liliifolia* appear to prefer a

slightly acid soil, but are quite tolerant and easily cultivated.

From the foregoing it may be realized that the growing of native orchids is fraught with numerous difficulties. Only by a close study and duplication of native environments may we hope for any degree of success, and even then animal, insect and fungous pests may take toll of the established plants. Seeding under ordinary cultural conditions is almost an impossibility and something we know, as yet, very little about. Thus it is that the exact status of the orchids among our garden flowers is a question that the future researches of painstaking individuals may hope to answer.

THE MOTHER ROSE

(CONTINUED FROM PAGE 66)

g and Summer. The flower is ally pleasing during October.

s of further interest to note that g her 82 daughters, we find four s, 10 yellows, 31 with mixed rose flow shading, 26 rose-colored, one ne, four reds and the balance of olor blends that are hard to de- e accurately. Of these daughters, than sports, only 11 show colors exhibited by Ophelia and her s. Of these, five are red or car- and six unrecognizable through ire. Ophelia, then, is distinctly tent for color, as up to 1930 she mitted her own colors to 76 of her escendants.

where this rose often has been de- clared to be the best in her class and not infrequently has been selected as the best rose in the entire rose display, all varieties competing.

Madam Butterfly is also the mother of several fine roses. Up to 1930, she had produced a family of over 20 new rose sorts. Six of these were "sports" of herself, of which Rapture and Lady Sylvia are among those best known. Others include Gaiety, Queen Marie, Florax, Bloomfield Giant, Mrs. Percy V. Pennybacker, Lady Canada, Rio Rita, Sweet Adeline, and Princess Ileana. Perhaps the best rose yet produced by Madam Butterfly is the yellow, Joanna Hill.

MADAM BUTTERFLY

JOANNA HILL

ie American counterpart of the ish Beauty, Ophelia, was her first . It was found growing on an elia bush by E. G. Hill at Rich- d, Indiana. This rose later became am Butterfly. She is much like her nt but is larger, is also deeper in e, very fragrant, has an even better t and is a better exhibition rose Ophelia. When Madam Butterfly ight" she is hard to beat. This is sted by the records of rose displays

Joanna Hill, like its grandmother Ophelia, is both a fine greenhouse and fine garden rose. It was produced by the E. G. Hill Company in 1928 and is an inbred Ophelia. One of its parents, Madam Butterfly, was found growing on an Ophelia bush, and the other immediate parent, Miss Amelia Gude, was by Columbia, another "sport" of Ophelia and Sunburst, a Pernetiana rose. (Cont'd on page 74)

HARDY

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now-white and with the rarest fragrance; grows well in open, sunny places.

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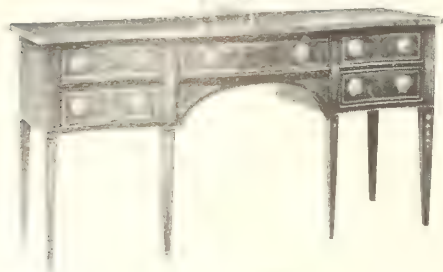
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BOOKLETS

(CONTINUED FROM PAGE 75)

Furniture and Decoration

LANDSOWNE SOFAS AND CHAIRS—their genuine mahogany frames, down cushions, hand tailoring and 18th Century styling—are featured in a folder that shows 30 attractive models. Another pamphlet displays the Pullman Sleeper... a smart sofa or chair by day—a comfortable bed at night! **PULLMAN COUCH CO.**, 3759 So. Ashland Ave., Chicago, Ill.

OLD COLONY FURNITURE is a picture-booklet of authentic Colonial designs in single pieces or charming groups, in a choice of warm, ruddy maple or a new honey-toned "collector's" finish—distinctive, livable furniture, by a maker whose reputation dates back to 1826. Send 10c. **HEYWOOD-WAKEFIELD**, DEPT. D-9, GARDNER, MASSACHUSETTS.

TRUETYPE REPRODUCTIONS. Two attractive booklets describe the grace and beauty of fine maple and mahogany furniture copied by expert craftsmen from authentic Early American pieces. **STATTON**, DEPT. G-9, 566 E. FIRST ST., HAGERSTOWN, MARYLAND.

VIRGINIA HOUSE Maple and Cherry is a colorful 32-page booklet of romantic Early American furniture—authentic reproductions and original designs inspired by frontier days—which you can acquire a piece at a time or in complete room groups. It's filled with practical decorative ideas. Send 15c. **VIRGINIA-LINCOLN FURNITURE CORP.**, DEPT. HG-9, MARION, VA.

ENDURING MODERN—Its Place in the Home of Today. An interesting booklet for the layman who wants to furnish his home in the Modern manner. Here are a few decorating "Do's and Don'ts"; also photographs of distinguished interiors. **DUNBAR FURNITURE MFG. CO.**, DEPT. G-9, BERNE, IND.

JEWELS of Victorian Furniture brings back the graceful curves and fine workmanship of grandmother's prized pieces, in reproductions of chairs, sofas, tables and cabinets copied from a group found in Fredericksburg, Virginia—a sofa in the East Room of the White House, and other historic pieces. Send 10c. **VANDER LEY BROS., INC.**, DEPT. HG, 300 HALL STREET, S. W., GRAND RAPIDS, MICH.

CARE OF RUGS AND CARPETS. Do you know which weaves and colors wear best—what to do about shading, "fluffing" and missing tufts—about damages and stains? Here are some facts, first-aid treatments—and information about Sloane's expert services in cleaning, repairing and reweaving. **W. & J. SLOANE**, DEPT. G-9, 575 FIFTH AVE., N. Y. C.

(AS THE SUPPLY OF MANY OF THESE BOOKLETS IS LIMITED, WE CANNOT GUARANTEE THAT INQUIRIES CAN BE FILLED IF RECEIVED LATER THAN TWO MONTHS AFTER THE APPEARANCE OF THE REVIEW)

HOW TO CHOOSE AND CARE FOR BLANKETS. This booklet of knowledge gives you pointers on to look for when buying blankets; you how to wash and care for them; pictures the Kenwood line in full. **KENWOOD MILLS**, DEPT. J-10, EAST STATE BLDG., N. Y. C.

Other Interesting Books

200 THINGS TO DO with PLYWOOD. Wood is a handy guide to unexpensive and money-saving ways of putting plastic wood to work to repair everything from broken furniture and cracks in wall to sick trees and battered lawns. And it's full of ideas for fun with making and modeling. **A. S. BOYD CO.**, DEPT. G-9, CINCINNATI, OHIO.

1001 IDEAS YOU CAN USE Your Home tells you how to use things on lampshades, pillows and drapes and how to curtain unusual types of windows. It also contains a section on decorative value of slipcovers and instructions for making them your own. Send 10c. **CONSOLIDATED TRIMMINGS CORP.**, DEPT. G-9, 27 W. 23RD ST., YORK CITY.

RECIPES—featuring the popular ers' "Million" Cocktail—gives you ingredients of more than eighty drinks to be made with Myers's Old Jamaica Rum... mixed as they them in Jamaica. It also suggests of rum in coffee, tea or desserts. **R. DELAPENHA & CO.**, DEPT. 99, 57 LAUREL ST., NEW YORK CITY.

FOTOFOLIO discusses how best to fix and preserve all your treasured snapshots of vacation days and special events—and describes a new method of keeping negatives and mounting prints. **E. E. MILES CO.**, DEPT. G-9, SOUTH LANCASTER, MASS.

CARPET MAGIC, by Clara Dugan, tells when to choose wall-to-wall carpet and when broadloom rugs. It gives 12 complete room schemes, in full color, in which a decorator selects not only rugs, but harmonizing draperies, furniture fabrics and wallpaper. **ALEXANDER SMITH & SONS CARPET CO.**, DEPT. HG-9A, 295 FIFTH AVE., N. Y. C.

THE NEW MERRIAM-WEBSTER And What It Will Do For You tells about the new Merriam-Webster dictionary and when and how to use it. It reproduces illustrations and definitions from the book itself, dealing with electricity, history, government, physics, professions and general subjects. **G. C. MERRIAM CO.**, DEPT. G-9, SPRINGFIELD, MASS.



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WHY MODERNIZE ?

because

It may cost you less than buying or building a new house. Even if the building itself is not worth the cost of modernizing, the foundations and grading may save you something on the cost of constructing a new house on the same site.

But make certain that adequate modernization won't cost too much. Call in an experienced architect to survey the property. Obtain an estimate *before* you buy that charming old place. Modernization often costs far more than you would think possible.

You can obtain FHA-insured loans for modernization work up to \$2,500 on easy terms from your local bank. You can apply such loans to every type of remodeling work shown on the following pages. Plan your improvements with the help of an architect, obtain an estimate from a reliable local contractor, and then consult your banker about the details of a loan.

You can make your home more efficient, and improve its resale value by careful replanning, which will bring it into line with accepted modern standards of convenience and comfort. The old kitchen is really much too big; on the other hand, there is no maid's room and bath. Some of the bedrooms are larger than they need be; but on the other hand there are not a sufficient number of bathrooms. You will find this issue packed with suggestions for curing just such headaches as these.

Modes of life have changed since your father built the house. You don't want a wide porch on the front, but you do need a shaded terrace in the garden at the rear. You'll want such things as an up-to-date children's playroom, a little study just for yourself and nobody else, and maybe a properly designed recreation room.

There are new materials available which can make your house more practical and comfortable. Insulate the walls, roofs and windows; and you can use one of the new wallboards to convert an unused attic into a charming little bedroom.

New mechanical equipment is more convenient and efficient than any available at the time the original house was built. New furnaces and new controls can effect real economies in running cost; and they need no attention.

Your house may be out of style with modern ideas of good architectural taste. A skilled architect can often suggest ways of improving the appearance of an old house, which will be surprisingly inexpensive when compared with its immensely improved appearance.

But be certain that your house is really capable of improvement. In some cases the only really satisfactory course will be to pull it down and rebuild.

You want genuine antique detail, but you see no reason why you should deprive yourself of efficient plumbing and heating and other modern equipment. Only remember that remodeling the genuine antique is often a costly pleasure, while good reproductions are quite inexpensive.

You are tired of your present surroundings and feel that it is time to freshen up the decoration, to give the house a new coat of paint and paper, rearrange the furniture, and maybe even put in some new windows. Try rearranging the garden layout too.

EXTERIORS

offer many opportunities for architectural improvements, as revealed in the illustrations on the next sixteen pages

THE difficulty of preparing a really helpful modernization guide lies in the fact that rarely are two remodeling problems the same. Old houses deteriorate in different ways. Each one has its own architectural eccentricities, and the requirements of present-day owners differ with each family. On the next ten pages we show some outstanding remodeling operations, with their floor plans before and after, so that you may observe what possibilities for improvement lie in old houses.

If you are contemplating the remodeling of an old house and would like some suggestions, the HOUSE &

GARDEN Architectural Department will be very glad to assist you if you will send in plans of the house as it exists today and your requirements for the future.

On these two pages we have reproduced a number of typical exteriors and have discussed them, generally speaking, in terms of architectural design. On subsequent pages, you will find detailed information about new fences, new porches and terraces, new door and window frames, information on house painting and a full discussion of typical interior problems. Here let us consider the matter of the architectural design of exteriors.



Sagging, unpainted fences make houses look run-down at the heels. Fences structurally unsound or of bad design should be replaced. See page 18 for new designs



Efflorescences and excrescences such as the porch above, detracting from the importance of the front door, should be removed or simplified to improve the house



The front porch, which seems to be a survivor from horse-and-buggy days when it was pleasant to view the passing scene from a rocking chair, serves to hide the front of the house and darken the interiors



Attractive landscape planting would do much to tie this fine big old house into its site and give it a less forbidding appearance. The narrow chimneys, which were replacements, could be increased in size, too, to improve the roof lines of the house. Painting them white with black caps would also help



This old Greek Revival type of house, with a two-story porch, needs little more than cleaning up, the repair of structural defects and a good coat of paint to make it a decided ornament to the landscape. Such houses are easily adapted to new uses

The modern taste is for simplified façades. We do not like the jigsaw ornamentation of the Victorian type of house. This does not mean that all Victorian houses are in bad taste or unwanted. We showed in *HOUSE & GARDEN* in the July, 1938, issue a new house near Chicago which was absolutely in the Victorian tradition. However, if we are thinking in terms of possible resale, it is the better part of valor to remodel an old house to accord with the taste of today. This means the removal of architectural gewgaws, including front porches which serve no purpose and overhanging eaves which tend to make the roof overpowering.

Houses that were built before 1840 and not subsequently remodeled are usually very easy to modernize satisfactorily. After 1840 we run into the beginning of the

Victorian era which reached its height in the '80s and '90s. Houses designed in the early part of this century are usually well built and fairly well planned. They are characterized by an overabundance of architectural decoration, but this is fairly easy to remove.

Since we have laid so much stress on good architectural design in this article, it seems only reasonable to point out that in any remodeling operation the services of a competent architect are invaluable. It is usually true that the faults of the house which you are trying to correct by modernization were caused by the incompetence of the original designer. While it is necessary for you to know what changes you wish in the old house, it really requires the ability of a good architect to make the most of the old plan and to clean up the exterior design.



Heavy overhanging eaves accentuate the unpleasant roof lines of this house. If these were removed, along with the front porch, the house would show real possibilities of development



Windows often need replacement. But be careful to see that the new windows are modern yet in harmony with the architecture of the house. (See page 20)



Removal of the cupola and gable over the hay door would improve the design of this barn if it were used as a garage. Dormer windows might make possible additional living space



The detail of the windows and doors of this late Regency house are interesting, but they are so overpowered by the heavy cornice and the covered porch that they are difficult to appreciate. A general cleaning up of the façade would work wonders



Here a Tudor arched doorway has been inserted in the pent roof of a Philadelphia Colonial type of house. The replacement of this feature would do a lot to improve the appearance of the front of this house. Landscape planting, too, is of the old-fashioned "furry" type and should be thinned out

SKILLFUL ENLARGEMENT

of a typical American
farmhouse made the charming home of Mr. and Mrs. James Todd, Jr.



BEFORE WORK BEGAN

IN ITS original state, as shown in the photograph at left, this old house at Bedford, N. Y., looked much like hundreds of its contemporaries, offering scant hope of modernization. But its present owners and their architect (Morris Ketchum, Jr.) noticed the rising ground behind the house and saw in it the solution of their problem. The roof line to the rear of the house was carried out over a substantial addition, and that toward the front was projected over a second floor porch. The result was a very pleasing "salt box" effect, more space, and an attractive terrace off the new dining room.

The old cellar, with its massive masonry walls, was made over into a recreation room. Because of the slope of the land, abundant light was available for this room, as well as a separate entrance. In the photograph below, note the carefully designed new windows, which stress the horizontal lines of the new house while bringing increased light and air to its rooms.

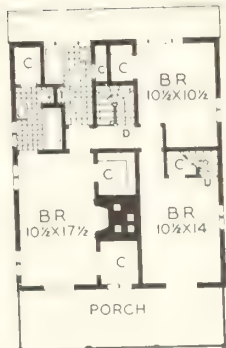
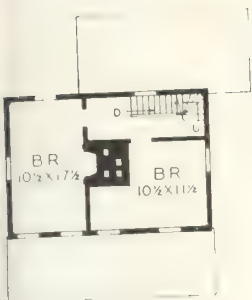


THE OLD HOUSE IS INTACT BUT BARELY DISCERNIBLE IN THE NEW DESIGN

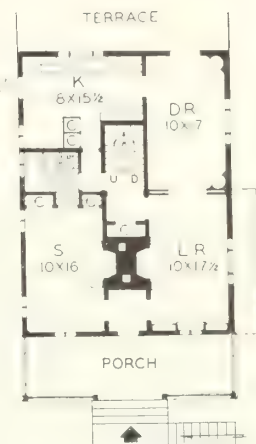
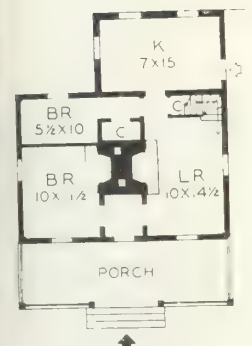
GARRISON

BEFORE

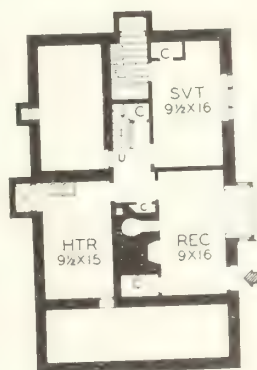
AFTER



SECOND FLOOR



FIRST FLOOR



BASEMENT

The "before and after" plans of Mr. and Mrs. Todd's home clearly illustrate the method followed in accomplishing the metamorphosis of the old house. Note especially that the old rooms and existing walls were not greatly altered, although the addition in the rear made possible some important changes in orientation of the main rooms. The "after" plans vividly demonstrate how important a part of remodeling is the provision of modern facilities for heating and washing



THE BASEMENT RECREATION ROOM IS FAVORED WITH A WIDE BAY



MELLOW PINE PANELING WARMS THE LIVING ROOM



THE NEW PORCH GREATLY ENHANCES THE ENTRANCE

CAREFUL RESTORATION

brings fresh life to "Louviers",
designed in 1811 by E. I. du Pont de Nemours



BEFORE RESTORATION. NEGLECTED FOR 25 YEARS

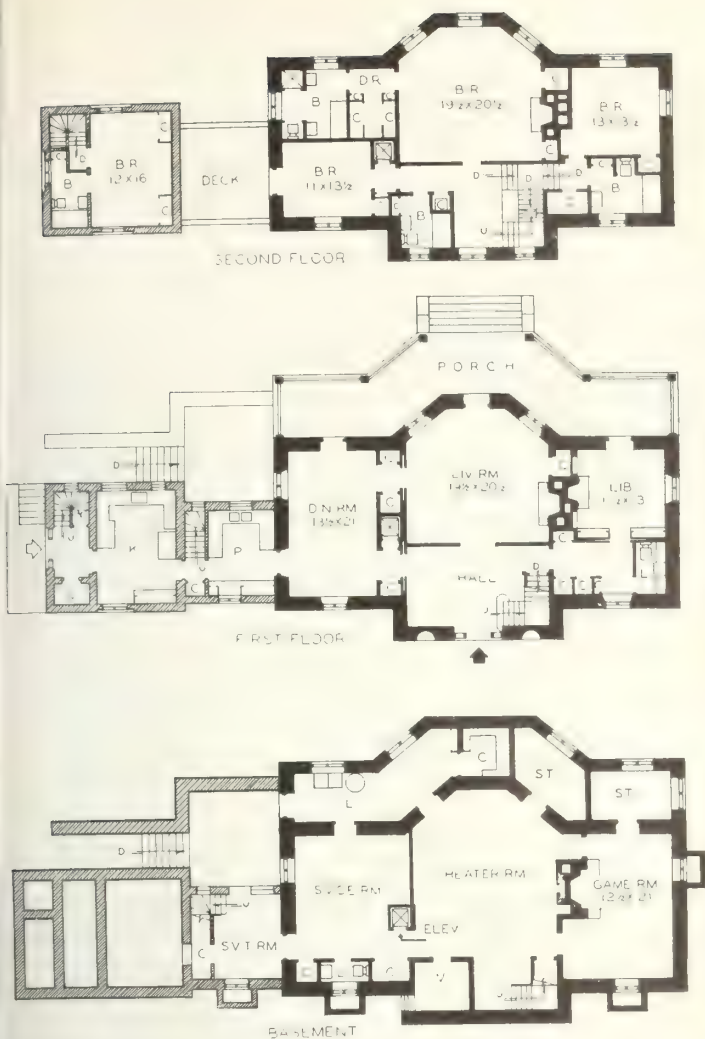
ELEUTHÈRE IRÉNÉE DU PONT DE NEMOURS is remembered by history as the founder of a great chemical manufactory which converted a sleepy little Delaware township called Wilmington into one of the world's industrial centers. Not so generally known is his ability as an architect. He designed "Louviers" in 1811, for his brother Victor. Its design, like its name, was a reminiscence of the France which the two brothers had so recently left. But occasional explosions in the powder mills on the opposite bank of the Brandywine would remind the owner of business realities by blowing out every window in the house.

Today the mills have been moved to a safely isolated distance. And "Louviers", after standing empty for 25 years, has now been restored as the home of Mr. William W. Laird, Jr., a descendant of the original owner, Victor du Pont.



THE SPACIOUS ELEGANCE OF THE ORIGINAL GARDEN FRONT IS NOW ONCE AGAIN IN EVIDENCE

No woman should miss our fully
illustrated Course on Color
in the October Double Number



MANY OF THE ROOMS ARE SUMPTUOUSLY paneled

Architects Victorine & Samuel Homsey carefully restored the original house and added a new service wing (shown in hatched line). The servants' rooms, originally in "slave quarters" separate from the house, are now on the third floor, reached by an elevator which requires really less space than would a separate service stair



THE ENTRANCE HALL CONTAINS TYPICALLY FINE MOLDED DETAIL



THE MAIN ENTRANCE FRONT (SEE PAGE 2) IS AT THE LEFT

MODERN INTERIORS

within the traditional clapboard walls of a remodeled farmhouse, the home of Mr. and Mrs. C. D. Williams

BEFORE REMODELING. NOTICE THE ALMOST WINDOWLESS SERVICE WING



THIS typical New England farmhouse at Norfolk, Conn., was not in very bad repair when purchased by the present owners. But it was not well fitted for the modern country life which they pictured for themselves and their children. So the interior was rearranged, notably the service wing and the living room. The two set-in porches at either side of the living room were abolished, so that the room could be enlarged and given more window area. A new room was created in the attic by throwing out a long shed dormer, which gives excellent light without disturbing the roof line. It is particularly interesting to note that neither on the exterior nor the interior is the modern furniture and equipment (such as the many new windows) at variance with the traditional Colonial architecture of the original house. William Lescaze, architect; Virginia Williams, associate.



THE GENERAL LINES HAVE BEEN SCARCELY CHANGED AT ALL, BUT A NUMBER OF NEW WINDOWS HAVE BEEN ADDED

BAKER

Is your heating plant in shape for winter? Read the practical article in October



THE SIMPLE DINING ROOM FURNITURE HARMONIZES WITH THE OLD FIREPLACE



AT ONE SIDE OF THE LIVING ROOM IS THIS BUILT-IN COUCH AND DESK

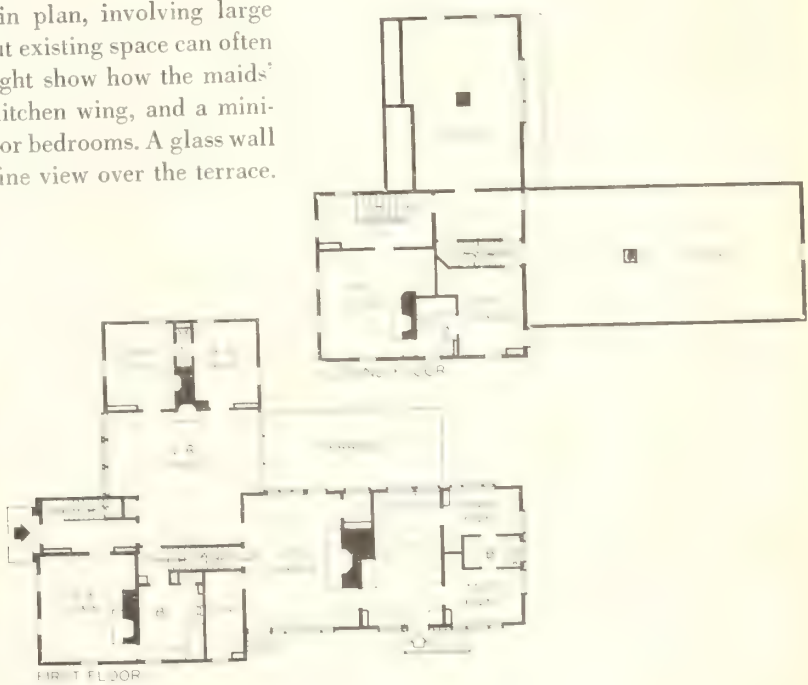


THE MASTER BEDROOM, ON THE FIRST FLOOR, HAS BUILT-IN CLOTHES STORAGE



THE KITCHEN, WITH A MODERN COAL STOVE, IS UNPRETENTIOUS BUT EFFICIENT

In remodeling work, extensive changes in plan, involving large structural alterations, are usually expensive. But existing space can often be turned to better advantage. The plans at right show how the maids' rooms and bath were built into the original kitchen wing, and a minimum lavatory squeezed between the two first floor bedrooms. A glass wall at one side of the living room now affords a fine view over the terrace.



THE BRICK-PAVED TERRACE, THE LIVING ROOM WINDOW AT RIGHT

MODERN EXTERIOR

and replanned modern interiors
characterize this Chicago architect's remodeled town house

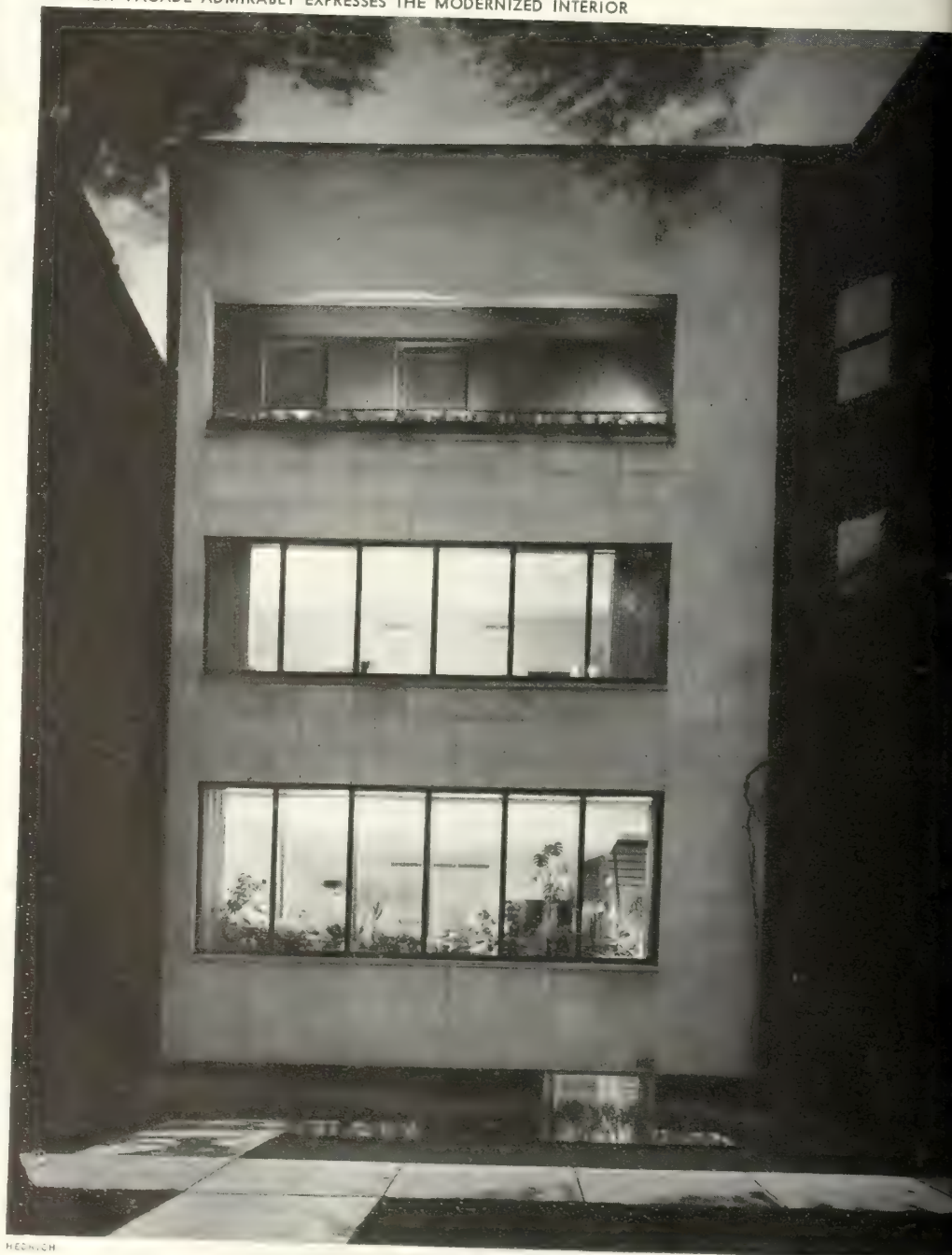
BEFORE REMODELING



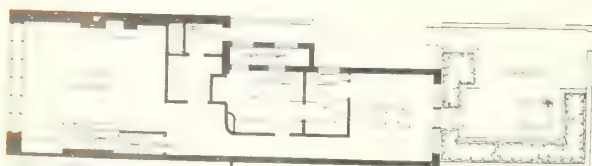
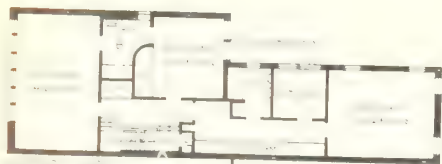
To Mr. James F. Eppenstein, Chicago architect, the challenge of one of the town's myriad "respectable" brick-fronts was irresistible. Built about fifty years ago, its stolidly dull red face, with a jutting chin of a bay window and florid copper ornamentation, seemed fairly to cry out for a new modern makeup. This it received, and was further rejuvenated by a completely replanned interior.

The entire front was torn down and a new buff limestone façade substituted, with a base of dark red cast granite. All trim is painted dark red to match this base. The front "stoop" was completely eliminated; and the main entrance is now through the old basement, seven steps below street level. The entire house front is given over to the living room.

THE NEW FACADE ADMIRABLY EXPRESSES THE MODERNIZED INTERIOR



HEGGINCH





The entrance hall, below street level, is paved with dark green hand-made tile. Beneath the plant box is a convenient compartment for rubbers



Mrs. Eppenstein's study, only 9' square, is a complete, comfortable retreat in coral, white and navy. Birds-eye maple furniture is all built-in



All the living room furniture was designed in natural walnut by Mr. Eppenstein. A conservatory window, conditioned for semi-tropical plants, takes up one end of the room. Colors are turquoise, beige and wine



Cabinets to the left of the living room stairs house phonograph records; those to the right hold liquors and glasses. The decorative stair-case has a walnut hand-rail; and the supporting members are brass



One of the best features of the house is a spacious sun-deck. Parapet walls are gray-painted brick, like the house wall; railing, doors and columns are turquoise. Reed furniture is covered in dark red and orange



Six windows make one wall of the child's room, over the living room. Floor, café au lait linoleum, walls painted slightly deeper. Draperies, rug and furniture are beige, enlivened by brilliant green upholstery

TRANSPORTED

in sections from Vermont to Connecticut,
this splendid mansion was then remodeled for Mrs. Gayer G. Dominick

THE FINELY DETAILLED FACADE WAS SUFFERING FROM NEGLECT



As Governor of Vermont, the Hon. Jonathan H. Hubbard naturally wanted a house which would demonstrate his glory to all the world—or at least to the residents of Windsor. So he probably employed the most famous architect of the day, Asher Benjamin, even though the man did live in Massachusetts.

The Governor's house was completed in 1805, and it cannot be doubted that the rich detail and fine proportions made a suitable impression on the passers-by. But 130 years later its splendor had been shabbied by neglect, and the superb front had been topped by a gable roof.

THIS HAS NOW BECOME THE GARDEN FRONT. THE NEW WING IS AT LEFT



THE GABLE ROOF WAS NOT PART OF THE ORIGINAL HOUSE



THE ENTRANCE FRONT, SHOWING THE NEW HIP ROOF AND BALUSTRADE



IN 1936 the house was bought by Mrs. Gayer G. Dominick, who employed architects Godwin, Thompson & Patterson to take it to pieces and move it to Wilton, Conn. There the pieces took shape again as a house, a new wing being added at one end, the gable roof replaced by a new hip roof and balustrade. The house is now occupied by Mrs. David Lowrie.

The Interiors contain all the detail and trim from the original house, pieced out and replaced by reproductions where necessary. The original doors, cornices and trim run through practically all the rooms on the first and second floors of the main house. All the mantel pieces are original, that in the living room being particularly handsome. The painting in the overmantel is also from the original house.

The sharply curved stairway, with its delicate handrail, is of quite intricate construction. It is all in one piece, with treads and risers nailed to the boards which form the outside wall of the stair.



THE FIREPLACE AND TRIM IN THE LIVING ROOM ARE PARTICULARLY HANDSOME



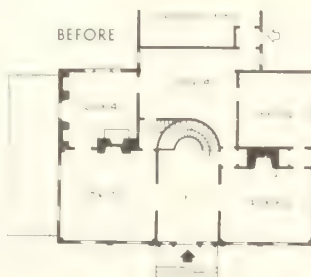
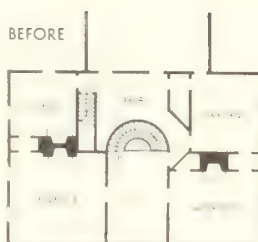
THE MAIN DOORWAY



THE SPACIOUS STAIR HALL SHOWS SOME OF THE FINE INTERIOR DETAIL

The Plans are characteristic of most remodeling technique. The first floor plan is simplified by the removal of some intervening partitions, so that a number of small parlors are converted into larger rooms more suited to the demands of modern living. In order to make these new rooms of more amenable proportions the house has been slightly lengthened on each side of the central doorway. Notice also the addition of a covered terrace off the living room.

The main entrance front of the original house is now the garden front, and the stair hall has been correspondingly reversed. The new entrance door is a reproduction of the lower half of the original entrance door. The service wing at the rear of the original house was removed and a new wing built on to one end of the house.

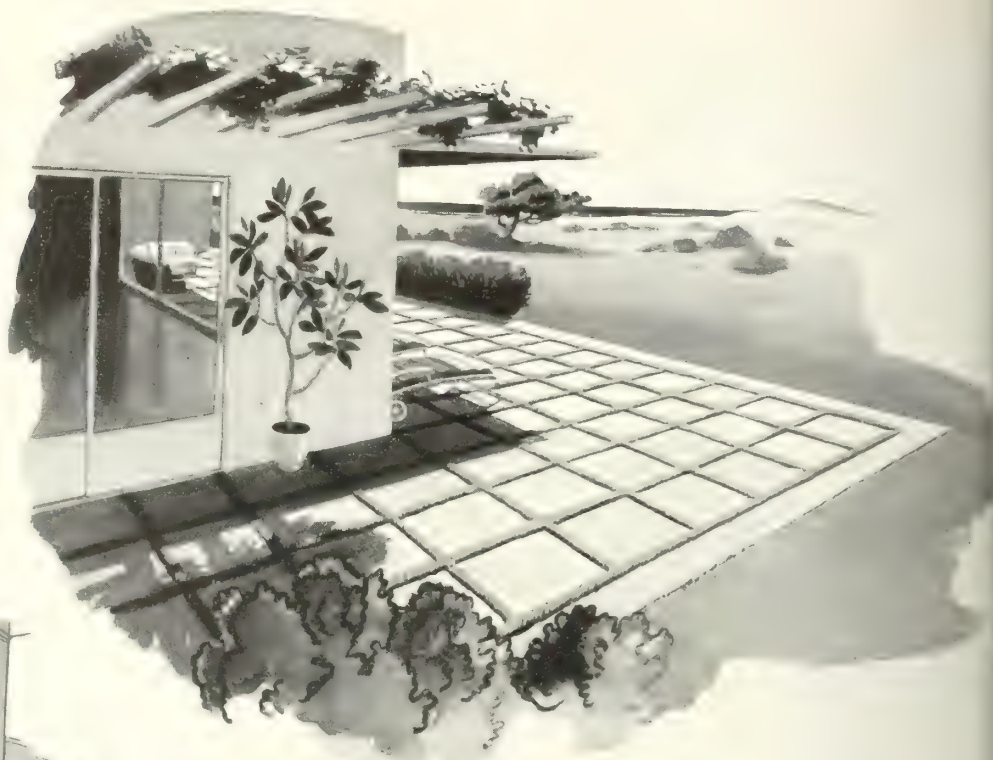


FOR OUTDOOR LIVING,

you will need to relocate the old porch
and create new terraces, sunrooms and garden courts

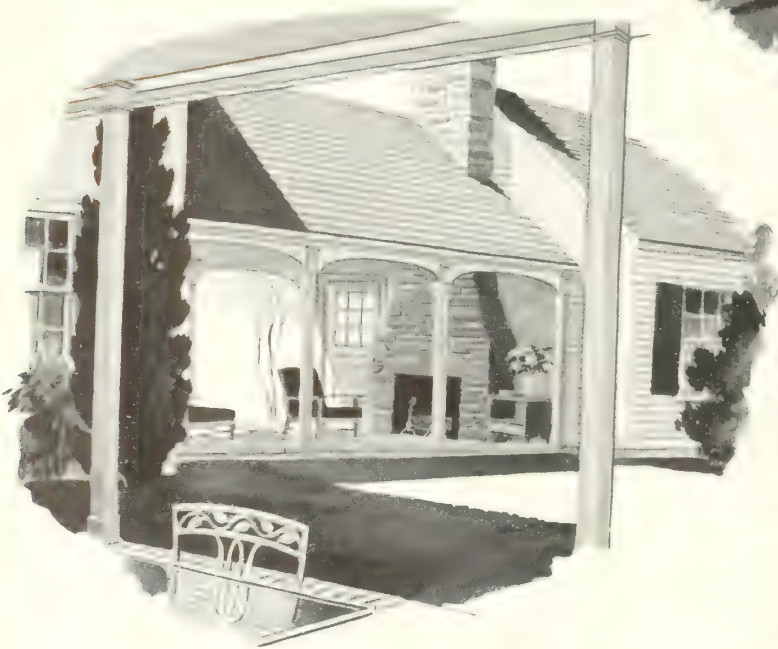
An outside corner terrace

Whether it's due to the dust and noise of automobiles or just to a waning interest in the neighbors, there are few householders who do not find the traditional front porch unsatisfactory for modern outdoor living. They would rather enjoy the cool green quiet of their own garden at the rear of the house. Sliding glass doors open from the living room onto this simple terrace paved with flagstones and checkered between by grass joints



A connecting porch

In Summer this is a screened porch with the added amenity of an open fireplace. In Winter the screens are replaced by glass and you have a charming sunroom. But, more than this, it serves as a connecting link between the main house and some smaller building such as a studio, guest suite or playroom which for quiet's sake is best kept slightly separated



Beneath an overhanging second story

Often when remodeling it is possible to create a sheltered outdoor living area by removing the outside walls of a first floor room at the end of a projecting wing, leaving only a sufficient number of posts or piers to support the weight of the second-story rooms above. The openings between the posts can be screened in Summer and glazed for Winter use, thus providing useful year-round living space without any new construction





An inside corner terrace

It is usually simple enough to discover a small corner sheltered by the house on two sides which may easily be converted into an unpretentious little shaded terrace. Here the ground has been built up level with a low stone wall. To encourage a cooling air circulation it is advisable to leave an open slit along the top edge of the awning at the house wall



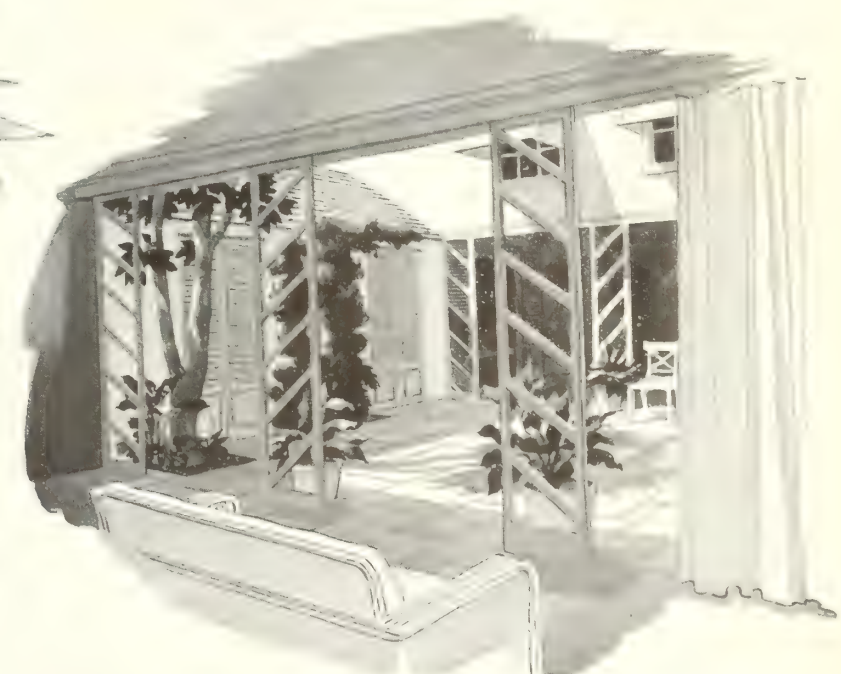
A formal garden terrace

There are cases in which a terrace placed a short distance away from the house may provide not only a charming plaisance but also serve as a focal point in the garden layout. The lawn terrace should be of well-defined shape and carefully sheltered by tall bushes



For a steeply sloping site

It often happens (especially on lakeside plots) that the land slopes away steeply on that side of the house where a terrace is most desirable. In such cases you will have to build a high wall to support the terrace, with a flight of steps leading down to the lower garden level. It will probably be most convenient to have part of the terrace area screened, part left open to the sun, unroofed



A sheltered interior court

Where the climate is mild enough to allow outdoor living most of the year, the terrace becomes important enough to be made the central feature of the house plan. In remodeling, a similar effect may be achieved by a new wing at right angles to the old house

Now — scientifically planned
 color schemes that can't go
 wrong! In the October issue

FENCES AND SHELTERS

may be designed in decorative as well as strictly practical fashion

AS THE new owner of a depressingly overgrown garden, your first urge will probably be to set to with fork and scythe. But repress this worthy idea for a minute and first consider the general plan of the garden as a whole. Rearrange the planting to improve the view from your new terrace. Move the bushes around to give more interesting vistas. Screen out your neighbor's house with a high thick fence. Replace that old tumbledown summerhouse with a light modern shelter of plywood.

See if the old boundary fence is worth repair. If not, put in a new one of a type exactly suited to the needs of your house, the site, and your family (not forgetting the children, horses and dogs). And remember always that a fence may serve a decorative as well as utilitarian purpose, yet still be a most inexpensive improvement.

1. The dog owner's first move will be to rehabilitate the old kennels. The kennels themselves will often need only minor structural repairs to bring them up to modern standards; but the runs will almost certainly need cleaning out and refencing. An excellent type of fence for this purpose is steel mesh. Pittsburgh

2. The post and rail fence is a traditional favorite with horsemen and landowners. A refinement shown here is a special gate, of redwood, which may be opened or closed without need for dismounting. Rusticraft

3. An interesting type of lattice fence which has the great merit of looking equally attractive from both sides. It gives a good background for planting, being especially useful for climbing plants. Anchor

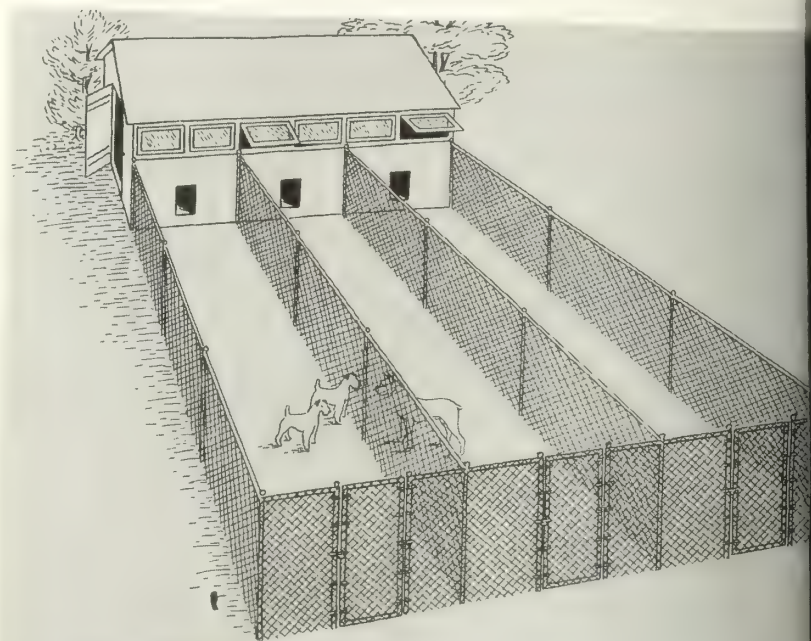
4. There is nothing so effective as a steel mesh fence in preventing children and dogs from dashing out into the road in front of passing automobiles. It also protects your garden from other people's dogs. Page

5. This simple shelter of woven wood fence is supported on posts of plywood scalloped out on one side to give character to the design. It will serve as a screen from the prevailing wind, or maybe from peering neighbors; but, more than this, it will do a great deal toward converting a meaningless corner of the garden into a charming little sheltered pleance

6. For the suburban or town garden, an iron picket fence will serve as a practical and dignified boundary line. The sophisticated quality of its design is shown here enhanced by the corner piers of red brick

7. Even if you approve of your neighbor's house, you still would prefer not to be forced into looking at his back yard. This high fence of woven chestnut not only provides a most effective screen but is also decorative in itself, from whichever side you may be looking at it. You might even curve a piece round and form a service yard for your own house. Dubois

8. This light covered shelter is made up of plywood panels, the curved roof supported by a single lally column. Incidental structures such as this can give fresh character to the hackneyed garden layout



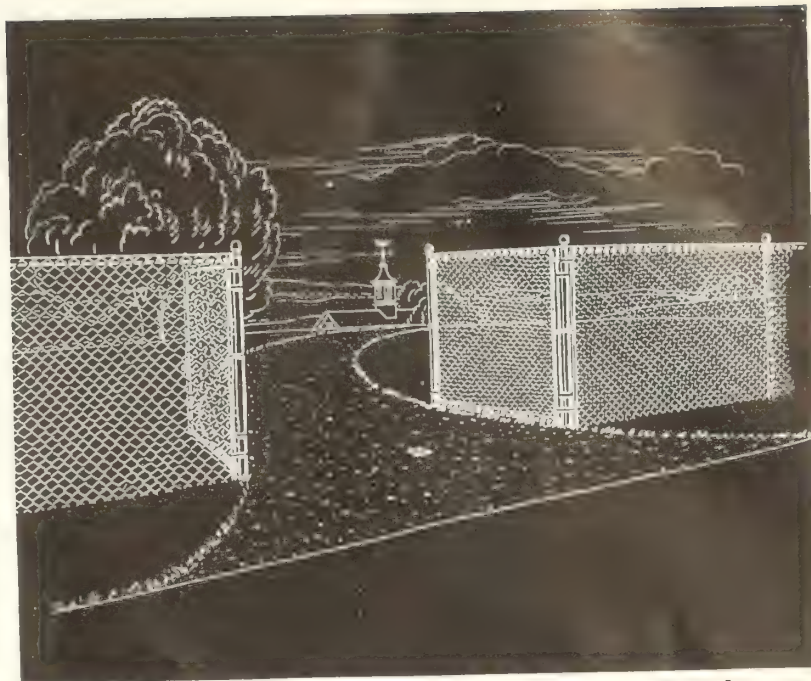
1. Tough wire mesh to fence the dog kennels



2. Post and rail, with a special gate for horsemen



3. A strong lattice wood fence for garden borders



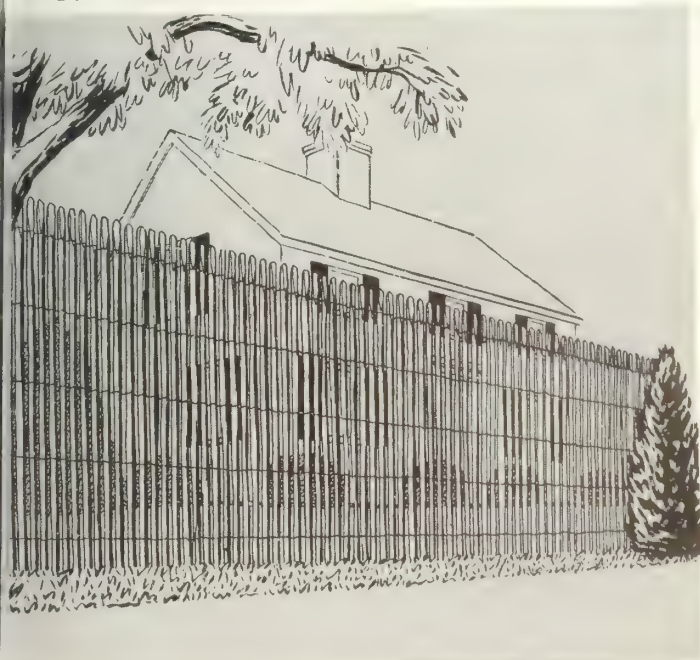
4. Steel mesh gives protection from traffic dangers



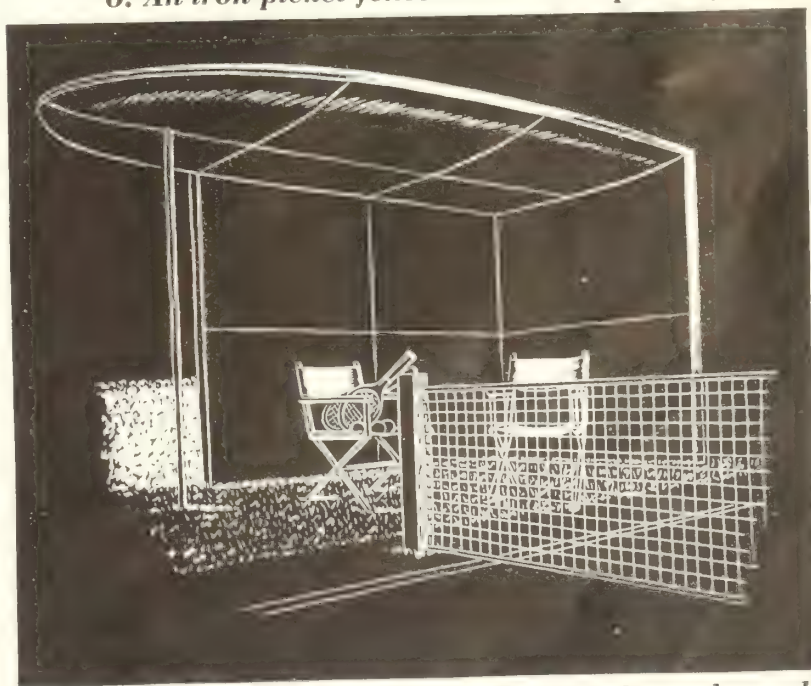
5. Woven wood screen serves as a windbreak



6. An iron picket fence with corner posts of brick



7. A tall rustic wood fence for privacy



8. A light modern shelter of plywood panels



WINDOWS

will repay the cost of renewal by increased efficiency and improved design

A large proportion of the wall area in any house is made up of windows, so that these become an important factor in remodeling. Warped and rotting sash makes for inconvenient operation and serious heat losses. For changing and freshening the design of a room nothing is more effective than a new bay window or a large new window wall. Remember, too, that in recent years various new types of window have been developed which were unknown to the original builders of the house.

1. For rejuvenating the kitchen: a metal casement window with top-hinged ventilating panel is a practical start. General Bronze.

2. This bay window gives added spaciousness and light. It has been skillfully placed so as to form the focal axis of an attractive little garden court. Andersen.

3. To provide access from the living room to your fine new terrace (see page 16) you may want to tear out one of the windows and replace it with a French door. Curtis.

4. This awning type window was originally designed for factories and schools, but it would serve exceedingly well for use along one side of a recreation room. Truscon.

5. An accumulation of damp leaves may have rotted the wooden frame of your basement window. Clean out the areaway and put in a large-paned metal window. Fenestra.

6. Wooden double-hung windows may be replaced by metal sash of similar type without any incongruity of style. Kawneer.

PAINT AND PAINTING

A guide to modern paints, varnishes, lacquers and stains; how and where to use them

IN all its varied forms, paint is one of the most invaluable and essential aids alike to the builder of a new home and to the restorer of an old one. In its dual capacity of protective covering and decorative surface its work is of vital importance. Manufacturers of paint materials are constantly improving the old and tested products and adding new ones as these are proved reliable. It should therefore be helpful to every home owner or builder to read this review of the various types of paints, varnishes, lacquers, etc., to discover their special characteristics and to learn how they may be used to best advantage.

Paint is a mixture of pigment with vehicle, the pigment being the fine, solid particles used in the preparation of paint and substantially insoluble in the vehicle, while the vehicle is the liquid portion of the paint. White lead and zinc are well known types of pigment, and linseed oil a common vehicle. The formulation or proportion of the pigment with the vehicle is of a highly technical nature, and will not be discussed here; but it should be noted that their exact proportions are of importance for a satisfactory and lasting paint. All the ready-made or factory-mixed paints of reputable manufacturers are carefully proportioned and can be used freely by the amateur with the addition of paste colors, if variations or more subtle gradations are desired.

There are many materials used for the manufacture of paint, the most common being listed below:—

Water—An important element for the so-called special paints, as cold water paints and calcimines.

Linseed Oil—This most important drying oil is sold as “raw” and “boiled”. Technically there is very little difference between the two for practical purposes, the boiled oil being raw oil to which drier has been added.

Thinners—Used in paint to make it brush more easily and to assist penetration of the priming coat in some cases. Mineral spirits are the most widely used thinners in paint, but the amateur will be well advised to use turpentine if extra thinning is directed.

Pigments—White lead and zinc oxide are among the important pigments obtain-

ed by chemical means from minerals. Many pigments are also obtained from organic sources, but the above two are the ones most frequently used. Basic qualities for a good pigment are opacity and the ability to mix readily with the liquid and stay mixed.

Enamel Paint—A mixture of pigment with a varnish vehicle instead of linseed oil. This mixture does away with brush-marks always present in the usual linseed oil paints and gives a glossy appearance. Enamels can be obtained as glossy, semi-gloss and flat. They have a hard durable surface, resist abrasion well, and can be easily cleaned. They are therefore generally used for kitchens, pantries, bathrooms, etc., where ease of maintenance is desired and where durability is required.

Red-Lead Paint—This is used primarily for the protection of iron and steel.

Metallic Paints—These are composed of aluminum or other metallic flakes in a vehicle of varnish or varnish and oil. They afford good protection for metals, wood or concrete, both on the interior or exterior. They are used quite often as a prime or first coat on wood, to seal the pores against moisture, particularly on new construction. It is good practice to have the prime coat applied at the mill, before delivering the woodwork to the job, to insure the best results. It should be mentioned here that any woodwork that is primed should be painted on all sides properly to seal the pores, even though some surfaces will probably never be exposed to view.

Calcimines—Cold Water Paints—These paints come in powdered form and are mixed with cold or hot water as directed. Whiting is the principal base for this material with glue as a binder. Better grades of water paints have casein as a binder which gives rise to the name “casein paint”. These paints can be obtained in paste as well as powder form and come in most colors, but the pastel shades seem to be the most popular and durable. One of the main objections to this type of paint is the difficulty of cleaning the surface if it is spotted with grease or oil. But there are distinctly advantageous uses for this paint. Ceilings can be painted satisfactorily, as their marring is rather im-

probable; cold water paints can also be applied a very short time after the plastering has been finished in a new building, dispensing with the sizing and washing of the new plaster (with zinc sulphate to stop the free lime in plaster from bleeding through) which would be done if oil or varnish-base paints were used. Two coats should in most cases cover new plaster surfaces adequately; one coat will usually suffice for wall previously painted.

Whitewash—Another type of cold water paint, with lime as its base. It is quite inexpensive and is used primarily for cellars, barns, etc. Whitewash can be tinted, but pigments must be used which are not affected by lime, for example: yellow ochre, sienna, umber, iron oxide, ultramarine blue and bone black.

Varnish—This is a liquid coating material, not containing a pigment, which flows to a smooth coat and dries to a smooth, glossy, fairly hard, permanent finish. There are two types of varnish—spirit varnishes and lacquers, and the many oil varnishes. Shellac is a spirit varnish and consists of lac resin dissolved in alcohol.

Oil Varnishes—Contain drying oils in addition to the resin substances and turpentine in the spirit varnishes. Types of oil varnishes are known as spar varnish, interior varnish, floor varnish and rubbing varnish. Certain high grade varnishes are made with tung oil instead of linseed oil. Tung oil is superbly moisture-proof and is of great value on exterior surfaces exposed to the elements. It is occasionally used as a protection and finish for exterior woodwork without admixture of any other ingredient. As tung oil is clear and colorless, this treatment allows the appearance of the natural wood to remain almost unchanged.

Shellac is generally used as a first coat on wood, to fill the pores and cover knots and because it dries much more quickly than an oil varnish; hence also its frequent (Continued on page 44)

The October First Section is our Fall & Winter Gardening issue — bulb planting, etc.

INTERIORS

out-dated in design or plan may be improved at little cost.
See the illustrations on the next thirteen pages

THE modernization of the interior plan and design of an old house provides a great deal of interest and satisfaction. It is amazing what changes can be made at comparatively small cost and how easy it is to adapt the old plan to modern needs. Naturally each home owner will have his own individual requirements which it is impossible for us to consider in detail here. But, as we have remarked elsewhere in this issue, if the HOUSE & GARDEN Decorating or Architectural Department can be of service to you, please do not hesitate to submit your particular problems to them.

In a recent survey of current taste throughout the country we find everywhere a trend toward Colonial or Modern design. There seems to be a definite tendency away from the Early English and half-timbered type of construction which was so popular in the 1920's and a greatly lessened interest in the Mediterranean type of design which was so common along the Pacific Coast.

A number of houses on our trip along the Coast had been remodeled from Spanish to Modern, a rather amazing jump when you compare the florid architecture of Spain with the simple, straightforward lines of Modern.



Dark, roughly textured wall surfaces and pretentious "Spanish" fireplaces deserve replacement. Simply painted or wallpapered walls would brighten this gloomy studio living room



Wall panels are like pictures and should be used very sparingly. Remove these and put in a modern prefabricated staircase, and the hall will immediately improve



Arched openings of the type shown above were common in the English style house. It is very easy to close them up and make an ordinary door opening in the space if desired



The sleek streamlined boiler unit would take the place of all this mass of apparatus and reclaim the cellar for other uses. Whatever type of automatic fueling device employed, whether oil, coal or gas, modern equipment will provide you with trouble-free service



This kitchen was the height of efficiency in the days not long ago when the house was built. But notice now the inadequacy of its sink and work surfaces and compare its gas range to those shown in our August, 1939, issue. New equipment, too, would permit replanning to save steps

It may be that the chief complaint about the English and Mediterranean styles has been the fact that they are characterized by smaller windows and rather gloomy interiors. The modern demand seems to be for lots of sunshine and fresh air. On these two pages we show some typical interiors and suggestions of the ways in which they can be improved. You will find more detailed information about these typical interior problems on the following thirteen pages.

While this issue is devoted mainly to the architectural phases of remodeling, it must be apparent that a lot can be done to reclaim an out-dated interior by the use of new furnishings and new furniture. It often happens that the purchase of new furniture or rugs or fabrics will lead to the remodeling of an interior.

When we come to the selection of purely utilitarian equipment for the home, we find that unbelievable strides have been made in the design of new bathroom fixtures, new heating equipment and new sinks, ranges and refrigerators. Most of this new equipment has been designed with a view to economy of space; and it is therefore possible to fit a new bathroom into an old closet, or to reduce the size of an existing kitchen, or to reclaim much space in the basement.

These features, of course, are of particular importance for those who are considering the remodeling of an old farmhouse or barn, where all plumbing and heating equipment will probably have to be freshly installed. For further information on heating problems watch for the article in our October issue.



It is a simple matter to straighten curved arches and put in new doors to simplify the interior design of the building, if one wishes to change the decoration from Spanish or Italian



Worn treads on poorly lighted stairways constitute a perpetual hazard and should be repaired immediately. The nosing of the tread can be outlined in light color paint



The rehabilitation of bathrooms is one of the most satisfactory of all modernizations. There has been an extraordinary improvement in the design and construction of bathroom fixtures



A very necessary part of any remodeling operation should be the re-planning of the lighting system for the house. Usually this means a greatly increased number of base plugs to provide sufficient outlets for reading lamps, and sometimes a reduction in the number of wall brackets



The fireplace, which is commonly considered the heart of a home, is not as difficult to adapt to modern taste as is usually thought. And any improvement in this important feature is well worth the cost. The elongated arch and pillars could also be easily simplified

LIVING ROOMS

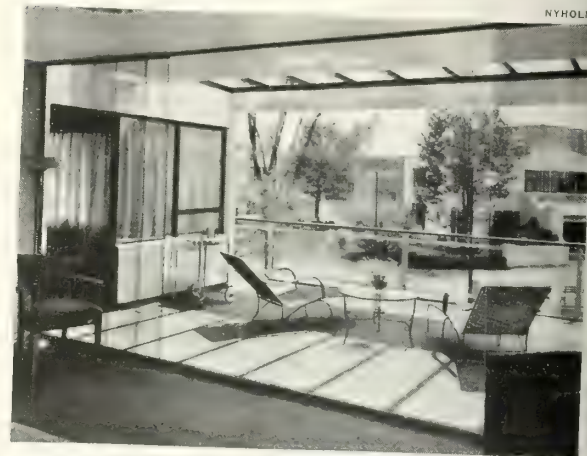
Good remodeling retains the charm of tradition, but combines with this the best in modern materials and architectural detail



The simple charm of a skillfully remodeled interior is explicit in this picture of the home of Mr. and Mrs. James Todd, Jr. (for further pictures, plans and description, see page 6). On analysis this charm will be found attributable to the combination of modern equipment (see pages 32 and 31) and modern architectural details, such as the large window here, with the best of tradition so as to achieve the comforts of modern living



A screen wall of reeded glass panels may often be useful to shelter the living room from the front entrance. N. Y. World's Fair, V. W. Johnson, architect



A wall of unframed sliding glass panels opens up this living room to a sheltered sun porch outside. N. Y. World's Fair, Landefeld & Hatch, architects



Finely detailed wood paneling can always be depended upon to achieve an air of rich comfort. Here it is contrasted with white trim. E. J. Ivey, architect



Two good ideas: an off-the-floor fireplace and a clerestory window which gives light without loss of usable wall space. Landefeld & Hatch, architects



The conventional dining room may achieve a great deal of charm when skillfully designed. This one has been opened up by a large bay. F. L. R. Confer, arch.



A middle step between the separate dining room and the living-dining room is the dining alcove screened by folding doors. A. K. Ballantine, arch.



An L-shaped living-dining room with a picture window at one end. The walls are plywood paneled, the ceiling of composition board. Beatty & Strang, archs.



A more pronounced division between dining and living sections. The windows on the inside walls of the L look out on a garden court. Gardner Dailey, arch.



The dining room as a separate unit is gradually being eliminated by the modern home planner who reasons, rightly, that few people can afford the luxury of a room used only three times a day. So the dining room is being replaced by the living-dining room and the breakfast nook. Morning sun is being trapped by bay windows and glass brick walls, and the eating space is being made as livable as the living room. Robert Work, architect

DINING ROOMS

When remodeling, take a tip from modern homes where the separate dining room is replaced by a combination dining-living room

We planned our October Second
Section for Autumn Brides—
lots of new Fall merchandise

BEDROOMS

Modern planning can rejuvenate the traditional bed-sitting-room, and create new rooms in the attic



The walls of this room are of composition board which comes in large sheets, thus eliminating the marring of the wall surface with joint lines. Homasote



The traditional bed-sitting-room transformed by modern planning. Storage of clothes and papers is carefully organized, and the usual makeshift table replaced by a built-in desk, with a cork wall at left. E. D. Stone and C. Koch, architects



An alcove walled with glass brick provides a setting for a dressing table bathed in natural light. A useful idea for first-floor bedrooms. P. B. Maher, arch.



When composition wall boards make it an easy matter to convert an unused attic into a bedroom. They also insulate against heat and cold. Johns-Manville



Another well-planned study bedroom, its spaciousness increased by having the bed placed alongside the wall instead of jutting out into the room. This would make a useful combination guest room and study. E. D. Stone and C. Koch, archs.



Hardboard has a durable finish which is easy to clean. It is here applied with screw-heads left visible. K. Day, architect



Patterned wallpaper, natural wood paneling and a hardwood floor make up the pleasant charm of this hallway. D. J. Abrahams, arch.



For a larger and more pretentious hall, a bold checkerboard floor in linoleum, rubber, or marble is quite in style. E. J. Ivey, architect



There is many a fine old corner cupboard which needs little more than a coat of paint to revive it. M. Ketchum, arch.



Those who do not own antique corner cupboards need not despair, for there are now good modern reproductions available. Curtis Cos.



A small bay window with a plant box in the sill will create a decorative corner in what may otherwise seem a dull room. G. Coleord, arch.



If you are lucky enough to own a fireplace such as this, it probably needs only cleaning and painting. F. L. Porter, arch.



A fireplace is often the focal point of a room, but quality of design tells better than size and complexity. Van Pelt & Lind, archs.



If you have a fundamentally ugly fireplace, or one that is too big for the room, replace it with one smaller and simpler. Curtis Cos.



This fibre insulating board, scored to resemble random-width paneling, is an excellent choice for remodeling. Celotex

DETAILS

By modernizing the design of small architectural details you can achieve great improvements at very little cost

STORAGE

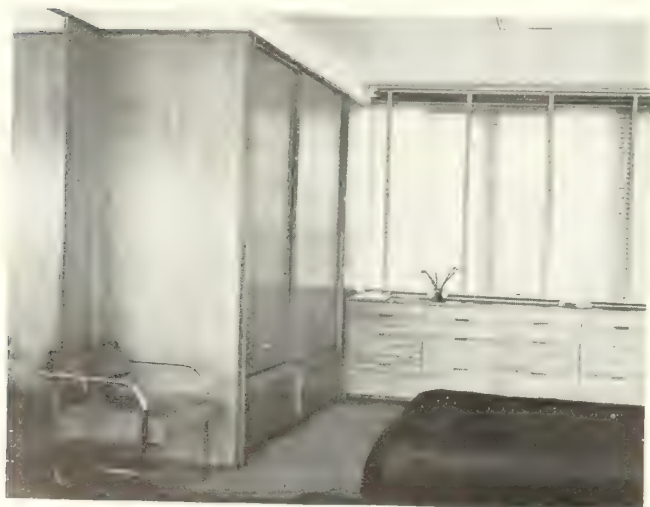
facilities in an old house are seldom well organized, but efficiency is increased by modern design and equipment



A china closet such as this will provide much useful storage space. It can be inexpensively built and would be entirely in harmony with a farmhouse type of interior



One whole wall of this room is lined with drawers and bookshelves with desk space provided on the counter underneath the window. Built-in furniture such as this, compactly organized for the business in hand, will convert a spare room into a useful study. N. Y. World's Fair. Adams & Prentice, archs.

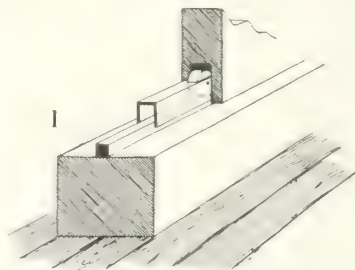


When there is no suitable recess to accommodate a built-in wardrobe, it will have to project into the room. But it may, nevertheless, be merged into the wall pattern by being carried right up from floor to ceiling. R. J. Neutra, arch.



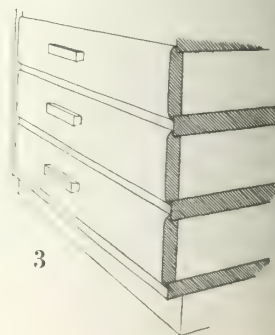
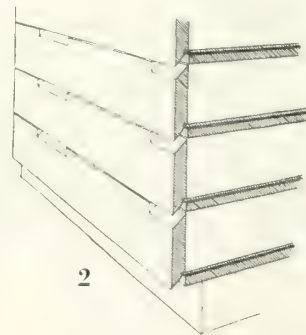
This bedroom is designed to double as a study, so that storage space is provided not only for clothes, but for papers and books, with a built-in desk in a well-lighted corner by the window. Projecting hardware is eliminated by undercut drawer pulls (see drawing 2 below). Raphael Soriano, designer

1. Sliding doors are fine space-savers, but you will have to guard against noisy operation and sticking. You can best safeguard yourself by fitting good quality rollers and tracks. A. Voigt

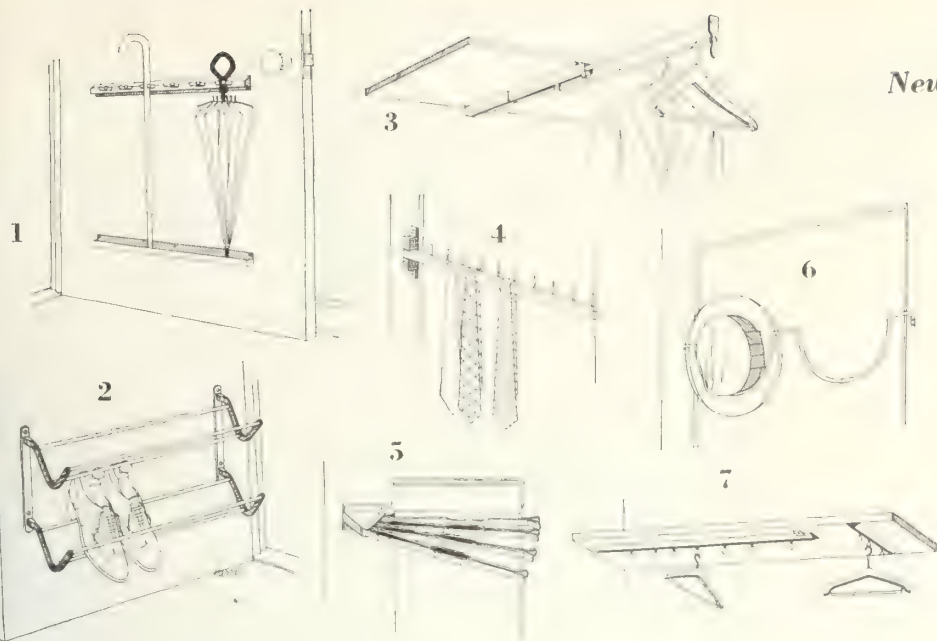


2. A neat flush pull for bureau drawers is made as shown in this cross-section by cutting away a piece from the drawer front next beneath

3. Flush drawers to wear well must be skillfully made of hard seasoned wood. For cheap construction these overlapping fronts are safer



New fixtures for old closets



1. An opportunity for throwing out that umbrella stand. A neat rack for the hall closet door. Knappe & Vogt

2. To avoid that cluttered pile of shoes on the closet floor. Hoegger

3. A sliding bar makes narrow closets more accessible. Knappe & Vogt

4. This swinging bar will keep ties in order, easy to find. Knappe & Vogt

5. Four pairs of trousers can be hung in an odd corner. Knappe & Vogt

6. Neat hat storage for the inside of a closet door. Knappe & Vogt

7. Some of these tracks with sliding rings, if judiciously placed, will increase the usefulness of those awkwardly-shaped closets in old houses. Hoegger



Waist-high partitions are often useful to break up a large living room without sacrificing the general sense of space. These partitions may be so designed that they also afford a useful amount of general storage space. N. Y. World's Fair, Landefeld & Hatch archs.



Sliding doors of redwood on this bedroom closet not only save space but also provide a fine wall decoration by their color and graining. Here they are contrasted with a floor of blue linoleum. N. Y. World's Fair, Landefeld & Hatch, archs.



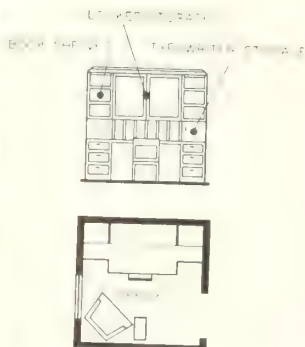
This handsome modern bedroom is noteworthy for the design and organization of its storage space. The dressing table has been neatly incorporated into the line of built-in cupboards beneath the window. Night lighting of this corner is by a flush ceiling fixture. Edward D. Stone and C. Koch, associate architects



Built-in storage space, especially designed to fit your particular requirements, will usually cost less than the equivalent number of stock furniture pieces. A. L. Kocher, arch.

WORK AND RECREATION

rooms are important practical features which adapt a house to modern living



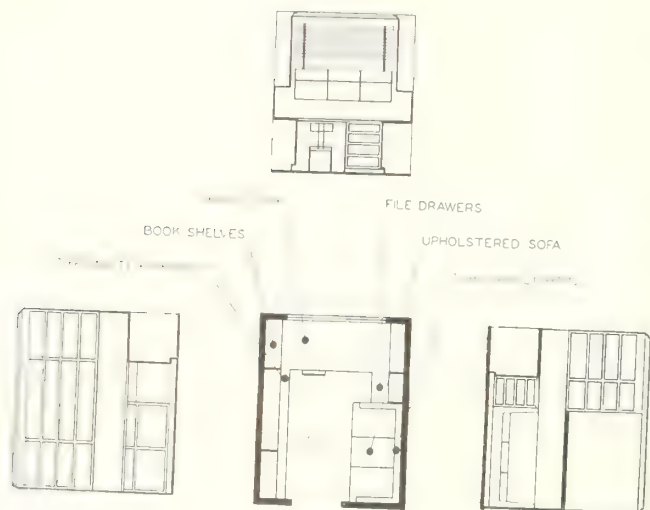
SMALL HOUSEHOLD OFFICE

The management of even a small family entails a certain amount of "business" which can be handled most conveniently in a tiny well-planned office which assures privacy for interviews, conference or study. The large built-in desk on one wall keeps the household papers neatly and conveniently at hand.

Few houses built ten to fifteen years ago can meet our modern demand for useful living areas. We are no longer satisfied with the old "living-room, dining room and front porch" pattern, no matter how large or attractive such a plan may be. We want recreation space for ourselves and the children, comfortable provision for hobbies, and some small place where we can work, study or just sit quietly by ourselves.

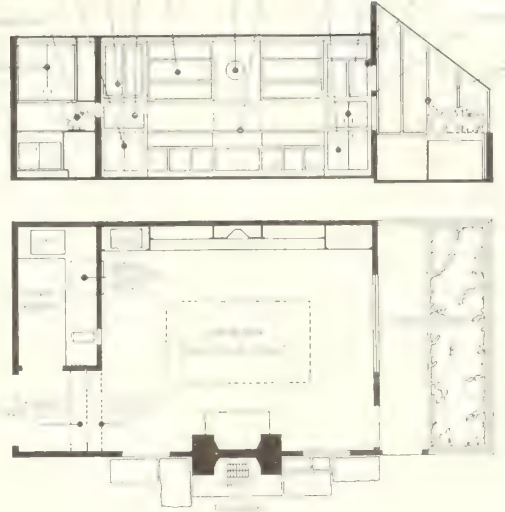
The problem of fitting extra living space into the average house can be simplified by the use of built-in furniture and storage units, planned to take advantage of the space. This development of wall areas for use and storage is simply an adaptation of those planning principles which have in recent years given us better and more convenient kitchens in smaller spaces.

The rooms shown on these pages indicate the possibilities of living spaces with a definite purpose, either in remodeling or new house construction. Each is specially designed to make the most of the space which it occupies.



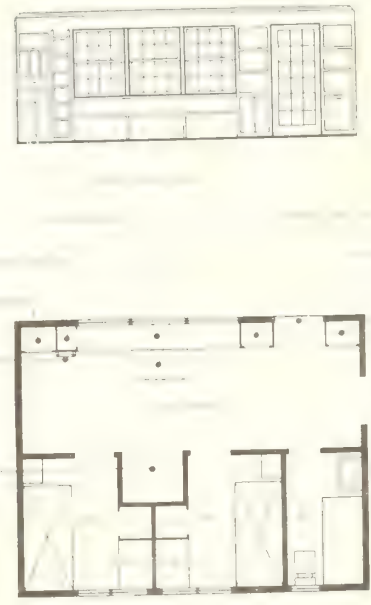
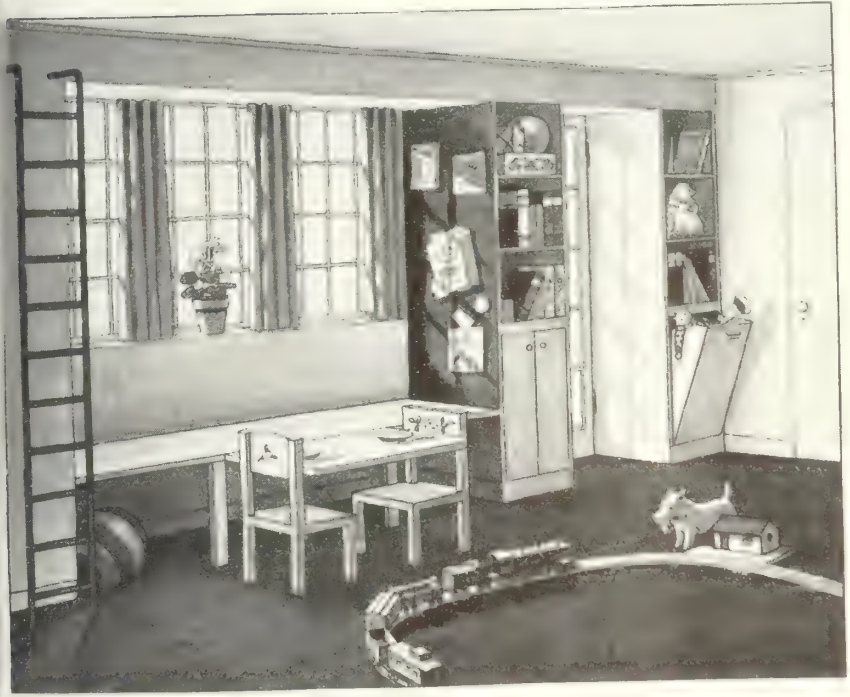
COMPACT LIBRARY-STUDY

This small library would make a desirable "retreat" in any house, but for lawyers, architects and other professional people it does double duty as a study and work-room. The great advantages of developing wall areas with built-in work-surfaces and storage units are clearly shown by the ample facilities which have been included in this small room. The broad desk surface under the window is supplemented by a convenient, built-in, typewriter stand and the shelves, drawers and cabinets will house a good-sized collection. The large sofa adds comfort to convenience.



GROWN-UPS' PLAYROOM

Since active hobbies are as important in recreation as games and informal entertaining, hobby space is included in this play area. The small lean-to greenhouse is the gardener's haven while the camera addict has a well equipped dark-room of his own. The long wall of the main room has been developed with cabinets to provide a small refrigerator, sink and glass storage for entertaining; built-in radio, phonograph and baffled speaker; storage for books, records, games, card tables and chairs. The room is large enough for table games, dancing or home movie shows.



MODERN CHILDREN'S WING

All the advantages of a separate children's playroom are attained in this plan, which actually requires no more space than the usual arrangement of two average-sized bedrooms and bath opening onto a small hall. The window-wall of the playroom has been developed to provide play facilities as well as toy storage. When the children grow older the climbing ladder can be removed, the window bench turned into a seat and the room adapted for a study. The recessed space between bedrooms could be fenced off to provide a draught-free play-pen for the younger children.

KITCHENS AND BATHROOMS

Modern materials and equipment offer many new solutions for the service rooms



This new type of wash basin, combined with a large dressing table top and built-in drawers and cupboard space, is a desirable feature where the bathroom doubles as dressing room



From the picture above it would be hard to tell that this sleek modern kitchen includes an efficient laundry unit. The necessary laundry equipment (see picture at right) is enclosed, when not in use, in the same type of steel cabinets used for kitchen storage. Deep laundry tub and sink of Monel metal



Here is the same kitchen with cabinets open. The electric washer and ironer can be pulled out into the room for use. This plan provides easy access from laundry to drying yard, assures light and air for laundry and no interference with kitchen. Whitehead Metal Prod.

HEDRICH



This striking new bath takes advantage of several of the different types of structural glass: walls of colorful Carrara glass, translucent glass ceiling, shower stall of clear reeded glass and a large sheet of mirror for the simple dressing table. All surfaces very easy to clean. Libbey-Owens-Ford



This large serving pantry is carefully designed to facilitate good service. At the far end an old-fashioned revolving drum holds the telephone for two-room service. The large hatchway at the serving counter is an important feature for pantries. Burnham Hoyt, arch.



Both the walls and floor of this compact modern bath are finished in tile, providing surfaces which are durable, permanent, easy to clean



Compressed fibre board has been used for the simple modern walls of this bath. Specially treated to withstand moisture. Celotex



Asbestos wainscoting with a baked-on enamel surface makes a tile pattern wall harmonizing with modern fixtures. Johns-Manville



A built-in linen closet merged into the decoration of the bathroom by carrying the wallpaper surfacing right over the door



This kitchen ceiling is finished with porous cane-fibre acoustical material which absorbs the clatter of dishes. enamelled hardboard tile walls. Celotex



The large corner window and indirect lighting in the soffit of the furred ceiling are modern details for the kitchen. Gray rubber floor, vermilion ceiling and white cabinets. P. B. Maher, arch.

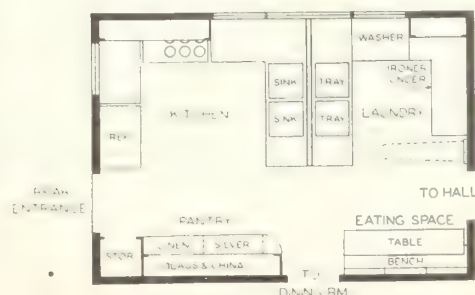
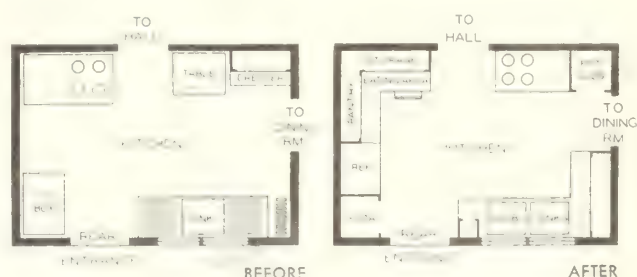


The advantages of a hood over the range have been adapted to trim modern kitchens by the new Monel metal hoods which are designed to fit with modern kitchen cabinets and equipment. Whitehead



Linoleum has proved a most suitable material for these sleek sanitary walls with rounded corners and cove base. The floor is inlaid linoleum. Congoleum-Nairn

The plan at the right shows a typical kitchen of ten to fifteen years ago. The equipment is free-standing and separate, like furniture. Next to it is the same kitchen with no structural changes but modern equipment planned for a continuous working unit



The kitchen, pantry, laundry and breakfast room facilities for a good-sized house can be most effectively combined in one large airy room. With modern planning the unit equipment can be grouped to form several convenient work spaces in an area smaller than needed for separate rooms

COMFORT INSURANCE

Equipment and materials which yield dividends in modernization or new construction

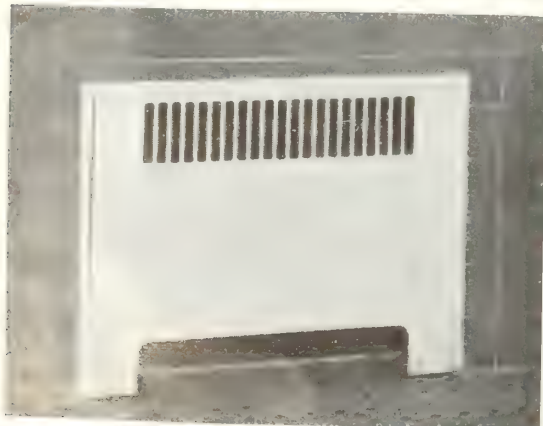
HOUSES of yesterday were, to our way of thinking, hardly more than shelters. They were expensive and difficult to heat and they often grew intolerably hot during the Summer. Twentieth Century science has done much to control the inside temperature of the home and to reduce heating costs at the same time. None of the houses shown in *HOUSE & GARDEN*'s series of house-plan books is built without insulation and some form of automatic heating—except those situated in sub-tropical climates.

On these two pages we show a number of new and practical ways of controlling the temperature within your house. They include methods of retaining warm air in the Winter and excluding it in Summer. The popularity that these devices have achieved are the best guide to their efficiency. All of them can be used in modernization as well as new construction. Besides contributing to your comfort, they also should be classified as health insurance because they serve to reduce the extremes of heat and cold.

We have not, of course, been able to include all the different makes of insulation, heating equipment, etc., but we have tried to pick and describe the standard types of equipment and materials which are commonly used in the best homes.



One of the commonest remodeling operations is the building of a screen porch for an old fashioned house where no such porch had been provided. Modern screening is of such durable quality and is available in such large sizes that it is a simple matter to plan an attractive, serviceable screen porch. Above, an interesting new design at the Plywood House, N. Y. World's Fair; A. Lawrence Kocher, architect



In modernizing an old house, one of the first steps to be taken is the improvement of the heating system. If it is a hot water or steam type, you will want the new inconspicuous radiators



For rooms which are hard to heat or for use in weekend houses, a recirculating fireplace of the type shown above made by Heatilator will give excellent service. Notice grilles above fireplace



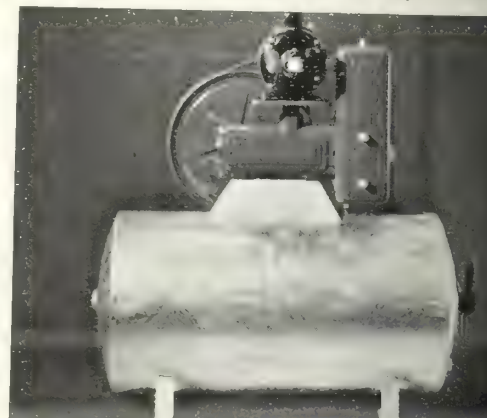
An important development in modern construction is the use of overhanging eaves. These protect the windows from rain and the noonday sun in Summer and admit the low sun of Winter.



Batt type of insulation is easily nailed between the studs and, in a wall-thick installation like the Ruberoid batt of mineral wool shown above, it has excellent insulating properties.



Of prime importance in remodeling or in the construction of a new house is the exterior wall surface. If this is to be shingles, it is necessary that they be heavy and of first quality. Creodine



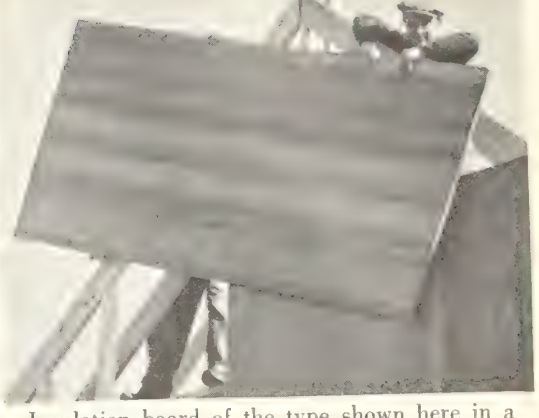
Modernization of farmhouses or any houses outside the city limits usually requires the installation of a new water pumping system. Above is shown a new type of automatic pump. Crane



Instead of overhanging eaves as shown at the same comfort in Summer and protection rain can be secured by the use of awnings shelter windows or a deck. K. Day, architect



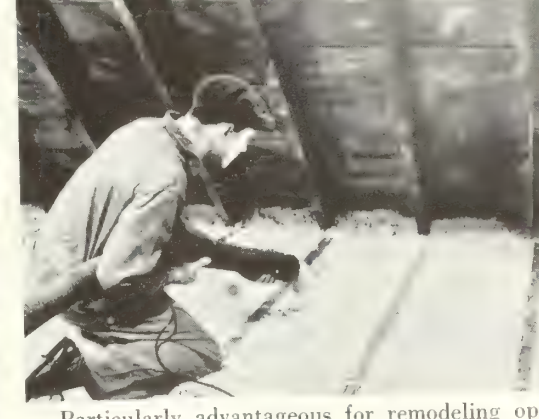
Venetian blinds, besides being a very decorative addition to the interior of a house, are easily adjustable and permit the desired amount of sunlight to enter. A. E. Doyle & Assoc., architects



Insulation board of the type shown here in a Celotex installation affords structural firmness as well as protection against adverse heat gain or loss. The board may also be used as a plaster base



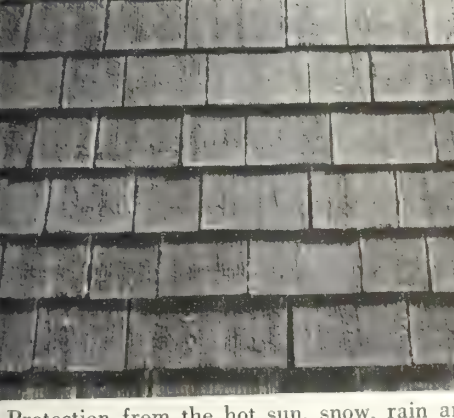
Reflective type of insulation is a newcomer the insulating field, but it has achieved much popularity. The aluminum foil, which is shown stalled above, reflects the heat rays. Ruberoid



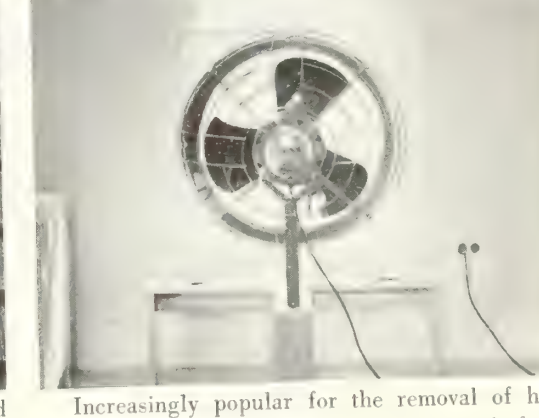
Particularly advantageous for remodeling operations is the fill-type of insulation shown above. The granular mineral wool may be blown in between studs or over an attic floor. Johns-Manville



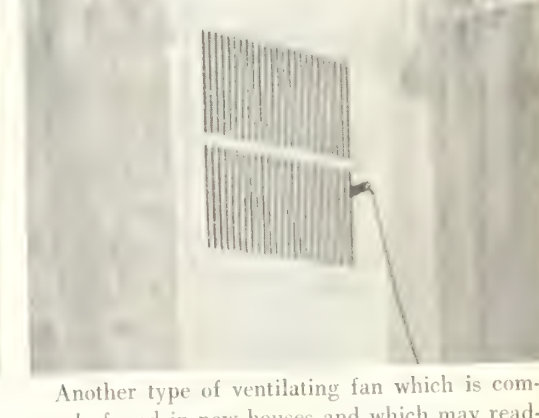
When Winter comes, the insulation of your house is not complete if you do not have storm sash, particularly on those windows which are exposed north and east. Libbey-Owens-Ford



Protection from the hot sun, snow, rain and wind is the duty of a roofing material. Composition shingles, like the Mohawk asbestos shingles above, are readily installed on existing roofs



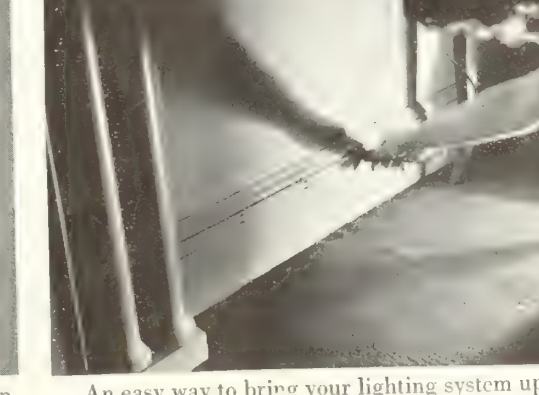
Increasingly popular for the removal of hot air from attics during the Summer are attic fans like that shown above. At night they draw cool air up through the whole house. General Electric



Another type of ventilating fan which is commonly found in new houses and which may readily be installed in old houses is the wall fan for use in the kitchen or a bathroom. Made by Ilg



When remodeling don't overlook the advantages of water softeners. These are a comparatively new development but they add to the convenience of bathroom and kitchen. Permutit



An easy way to bring your lighting system up to date and to afford the large number of base outlets which modern living requires is to use one of the new strip electric outlets shown above

Six new "Edwardian" colors and how to use them. Fully described in October issue

EQUIPMENT

Essentials to make town houses both comfortable and efficient

THE town dweller always has a more difficult job than the countryman in achieving reasonably comfortable living conditions. But now, thanks to modern equipment, he is at least able to maintain a comfortable isolation within the enclosed box which serves as his home. The air is carefully tempered and freed of soot and fumes. Baffled by surrounding buildings, the breezes must be artificially induced.

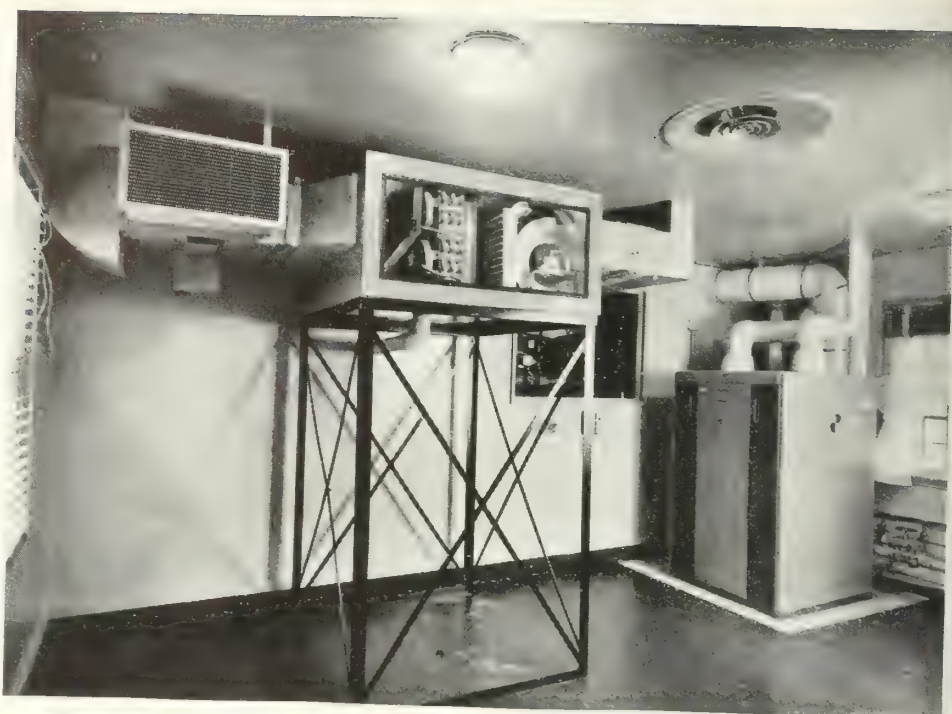
Where exaggerated land values cause the house to extend vertically instead of horizontally, communication becomes an important problem which can be satisfactorily resolved only by mechanical means. Elevators are required for both people and food. Some system of intra-house communication, either telephone or loudspeaker, is essential. In the country such equipment may be a luxury; in town it is a necessity.



It will seldom be practicable for dining room and kitchen to be on the same floor, so a dumbwaiter becomes essential. Sedgwick



One of the most practical and inconspicuous systems of intra-house communication is the loudspeaker type set into the wall



This air-conditioning equipment is in a demonstration house at the New York World's Fair; but it would be quite suitable for a town house. On the left are cooling coils, air filter and fan; on the right is the oil burner for Winter heating. Kelvinator



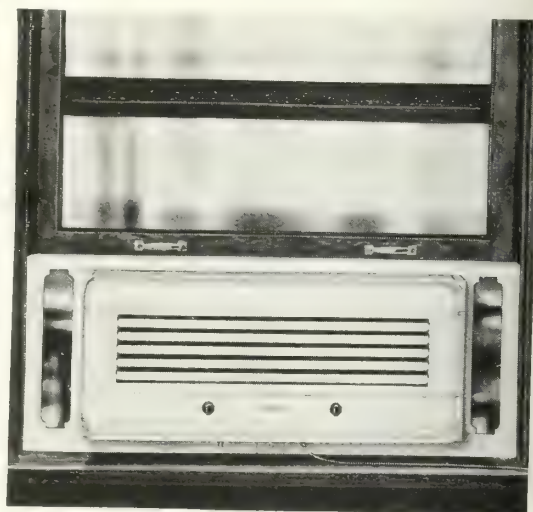
A new double-purpose metal base cabinet warmed by electricity. For drying towels (as illustrated) the unit is automatically ventilated. For use as a plate warmer the racks are reversed. Whitehead



A planished iron electric range for town house kitchens. The two ovens are thermostatically controlled. Above the Monel cooking surface at left is the broiler, at right a warming shelf. International Nickel



A passenger elevator will save you much wearisome stair climbing. In cases where space-saving is important, remember an elevator takes less space than a stair. Shepard



In cases where a complete air-conditioning system does not seem justifiable, you might consider installing a room conditioner, or one of these silent fans which bring in fresh air but exclude unwelcome noise and dust. Silentaire. Berger Mfg.

Are you innocently planning a beautiful **OBSOLETE** home?

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See your Celotex dealer today. He's an expert who can help you with any building problem—from the selection of an architect and contractor to choosing a finance agency. Ask for a free copy of the Celotex Check Chart that will help you avoid obsolete construction. Or use the coupon.

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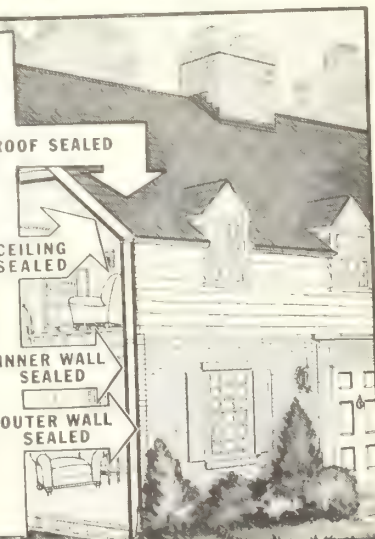


Celotex Insulating Interior Finish supplies both insulation and decoration at one cost! Applied to framework or over old plaster, it builds cozy, attractive extra rooms, brings new comfort and beauty to present rooms—cuts fuel bills, too!

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BUILDER: "Concrete homes are salable, whether new or old. Architects find concrete is adaptable to any architectural style. It offers a wide variety of interesting surface textures and warm colors. Building concrete homes marks me as a leader in my field."

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HOME BUYER: "Give me concrete every time! I like its beauty and snug comfort. I like knowing that it will still be a good home for my children and their children. I like its protection against fire, storm and decay. Why shouldn't I have a concrete home when its first cost is comparable with other construction and it saves money in upkeep?"

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● (Above) This beautiful, comfortable home at Great Neck, Long Island, has concrete walls and floors. Hans N. Wormann, New York, architect.

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**HOW TO GET
A CONCRETE
HOME**

Ask a Concrete Contractor or Concrete Masonry Manufacturer (see phone directory) for names of architects and builders experienced in concrete.

Questions & Answers

REFINISHING A PAINTED FLOOR

Q. The living room floor in my Summer cottage is painted brown and for some time it has needed repainting. This has not been done because every time a chair or table is moved some of the paint comes off and the floor is now covered with bare spots. We have been told that some kind of an oil finish must have been used on the floor before it was painted and no new paint will do any better.

Because of the danger of fire I do not want to have the paint scraped off the old pine boards and we are too far off in the country to have an electric floor scraper. The local carpenter has done such a good job of laying the linoleum in the kitchen I hesitate to have him do the same in the large living room. Perhaps you can tell me what to do.

A. If an oil stain has been applied to the floor it will probably be impossible to get it all out and furthermore just as difficult to get the paint stick to it. Try to remove the present finish by the use of a paint remover and scraping. Be sure to handle the remover very carefully, open the windows and have no flame about. There should be detailed instructions on the "remover" container telling you just what precautions to take.

When the floor has been scraped as clean as possible, wax it. There is a floor wax available that takes the finish right into the wood and not merely on the surface. It combines preserving, protecting, shining (if desired) and finishing all in one. If your floor appears dry after the paint is removed a transparent natural finish will probably be better. It also comes in golden, light and dark oak and dark walnut.

WHITEWASH FORMULAE

Q. I should like to get a good formula for whitewash to use on stone or brick. Can you help me?

A. Following is a formula that has been used on government buildings which have been subject to bad weather:

"Slake half a bushel of lump lime with boiling water, keeping it covered during the process. Strain it and add a peck of salt dissolved in hot water; 3 pounds of ground rice put in boiling water and boil to a thin paste; 1/2 pound of powdered Spanish whiting and 1 pound of clear glue dissolved in warm water. Mix all together and let stand for several days. Keep the whitewash in a kettle or a portable furnace and when used put it on as hot as possible with whitewash brushes."

This formula has been recommended by one of our architects: "To each 50 pounds of hydrated finishing lime, add enough water to make a heavy-bodied liquid paint to which add a handful or two of rock salt. Allow this to set for 3 to 4 hours so that the salt will be dissolved. Add a quantity of Reckett's laundry blue dissolved in water to make the mixture a clear white. Add more water as required to get a consistency suitable for use. This may be applied with a spray gun or with a large whitewash brush."

STOREROOM IN THE ATTIC

Q. I have a storeroom in my attic in which there is no ventilation and the temperature becomes very high in hot weather. If the material stored there is clean and well arranged is there danger of spontaneous combustion?

In order to ventilate this attic shall I use an upright ventilator or a louver window? Can the louver window be made snowproof?

A. Inasmuch as the material which you are storing is clean and kept in an orderly manner there should be no danger of spontaneous combustion. Louvers will provide the necessary ventilation but instead of one have two placed at opposite ends (Continued on page 39)

Questions & Answers

(CONTINUED FROM PAGE 38)

room. You can get a louvre window with slats that slope at 45° so that the rain and snow cannot get into the room.

PAINTING INTERIOR TRIM

Q. The interior trim of my house is red gum with natural finish. The mantel I would like to use is made of white wood primed for paint. Would it be permissible to use the white enamel mantel with the red gum trim? Are contrasting trims ever used in the same room in this manner without destroying the architectural beauty?

A. It is architecturally correct to have the woodwork, paneling and mantel in a room treated in the same manner. Usually they are all stained, pickled or left in their natural finish. If dentil moulding is used in the cornice of a room, you are apt to find the same design elsewhere on the mantel. In other words, the architectural trim of a room is supposed to be kept pretty much the same. Since you want to use the white enamel mantel, it might be well to paint the baseboards and window frames in white.

PAINTING MAGNOLIA WOOD

Q. We have magnolia wood throughout the interior of our house. We were planning to have it stained. Our contractor insists that we will be very much disappointed with the effect if we do not use paint instead of stain. What do you suggest?

A. We do not recommend staining magnolia wood. This wood is highly textured and close-grained and often has a purplish color. If it is stained it will develop a variety of colors and appear most unattractive. If you want a stained wood why not use red birch or cherry, either of which stain well? They have a beautiful grain and, if rubbed down lightly with crude oil after staining, will produce an excellent finish. Have your contractor show you a piece of magnolia, birch and cherry all stained, and then you can see the different colors and types of grain for yourself.

CRACKS IN THE WALLS AND CEILING

Q. Last March I had my house redecorated. The walls in the living room and den were in rough plaster, the dining room and morning room walls were canvased and the bedrooms papered. Two months later numerous small cracks appeared in the walls and ceilings throughout the house.

The radiators were disconnected at the time the work was done and the house was quite cold. My builder says that when the warm weather arrived the beams and boards expanded causing the cracks. Is there anything I can do to remedy this condition?

A. We are inclined to agree with your builder that the cause of the cracks in the walls is due to the fact that the work was done in the cold weather. Plastering or painting should not be done in a house which is so cold that the materials used would be affected to the point of cracking.

Redecorating the whole house would be a tremendous problem and expense. We would suggest that you try to locate a good independent mechanic who is thoroughly familiar with painting, plastering and color-matching. Show him the defects and ask his suggestions. If he is an expert he can probably repair the cracks and match the new paint work to a satisfactory degree. (Continued on page 40)



Such a Charming Bathroom ... at such low cost!

YOU will actually be surprised at how little it will cost you to change your present old-fashioned bathroom into a modern, convenient one like this. The lavatory is the Crane Drexel—made of vitreous china with a large sized basin, ample shelf space, an integral mixing faucet to give tempered water and a Securo waste that means rapid draining. The handsome Coronova bathtub is low in height yet of large capacity, with a flat bottom that affords greater security when shower bathing. The closet is Crane Manor—of

one-piece construction, low in height, quiet in action.

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Never before has \$89.90 bought so much! A one-piece double drain-board sink of solid Monel—five feet long! No dirt-collecting seams or cracks anywhere. The three-and-one-half-inch backsplash is an integral part of the sink and cabinet top. Note that there are two Monel working surfaces, one on either side of the sink bowl. That's real convenience.

Now examine the cabinet of the "Unacrat." It's made of the finest quality enameled steel. On the right, three drawers where you can stow away all sorts of supplies and kitchen utensils. On the left are two roomy storage compartments. Think

of all the steps this arrangement will save you—every day.

Don't forget that in your Monel sink you have the last word in modern efficiency. It's easy to clean. You'll also find that Monel is proof against almost everything you can think of. It's rust proof, chip proof, crack proof, accident proof! Hard service actually improves Monel's mellow lustre. The longer you use it the better it looks. The "Unacrat" is one of a line of Monel sinks distributed by the Excel Metal Cabinet Company, Inc., 303 West 10th St., New York, N. Y. and is for sale by leading plumbers everywhere.

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Questions & Answers

(CONTINUED FROM PAGE 39)

DISCOLORATION OF THE CEILING

Q. In remodeling our house we extended one end of our room out under what had formerly been an open porch. It was considered necessary by the contractor to place a heavy steel angle about 6 inches wide over and above and across the living room on the line of the old outside wall at the point where the new ceilings met. Metal lath was placed across underneath the heavy angle iron and the entire ceiling was then plastered and papered.

This angle iron appears to attract much more dust than the surrounding surfaces and, after the ceiling is newly papered a course of a few months there is a 6-inch dark mark across the ceiling immediately under this steel beam. The dust in question is wiped off periodically but in the course of a certain lapse of time the continuous attraction of dust particles becomes evident on the new paper even though the ceiling has been cleaned.

Can you suggest anything that might be done to counteract this condition before a new ceiling paper is applied?

A. We think the discoloration of your ceiling may be due to lack of air circulation inside the ceiling at the point where the steel beam is installed. You state that metal lath was placed underneath the steel beam and then plastered over. If the air in your room is humid, ordinarily any moisture absorbed by the ceiling would seep through the plaster and evaporate in the space above, in between the furring strips. In your case, if the steel beam, the metal lath and the plaster have been placed one on top of the other with insufficient air space, moisture will collect in that spot. If you have a cold steel beam which might be slightly damp, combined with moisture in the plaster, you can readily see there is no escape for the dampness which will lodge in this one particular spot.

Of course, tearing out the ceiling in order to provide space for air circulation will be quite a job, but it seems to be the only effective and lasting solution we can find.

TYPE OF GUTTER FOR A TRADITIONAL HOUSE

Q. Can you advise me on the following questions?

(1) Would you recommend wooden gutters in preference to metal or can you tell me a comparable material?

(2) In the interest of current economy we have considered using untreated natural shingles on both roof and sides of our house. Can you tell me whether it will be practical to do this and at some later date paint the side shingles white or oyster-white? Will it be necessary to treat the natural shingles before they are put on if they are to be painted at a later date, say next year or thereafter?

A. For a house of traditional character a wooden gutter with metal lining would be most suitable. The metal lining should be installed under the last shingle at the edge of the roof and then come down the sides and across the bottom of the gutter. This will prevent the water from leaking into the house.

If you get a good quality cedar shingle it will not be necessary to treat it or paint it first. You can have the shingling done and paint the sides of the house later on as you suggest. In cases where the shingles are to be stained it is much better to have this work done before the shingles are applied to the roof.

It is advisable to buy shingles made by a reputable firm that will guarantee them. If you get thin, flimsy shingles there is always the danger of warping. Be careful to see that the shingles do not have too much of their length exposed to the weather. For walls the length exposed should not be greater than half the length of the shingle length, 1/2 in. (See House & Garden, March 1939, Homebuilder's Guide.)

WINES AND FOODS

ings in a new season of gustatory enjoyment
ers of fine wines and tasty cool-weather recipes

foods. During the past five
as fallen to my lot (deserving
leasure) to taste or consume
f 300 different wines, vintages
ls of wines. At least this is the
ed up from a collection of
which were rated those that
at that particular moment.
her circumstances my choice
fer. Consequently, the list of
at follows is rather a list of
ods. Many famous items are
principally because on occa-
d not mark or make a note of
re they go:—

ES: Tio Pepe; Pando Amon-
Walnut Brown; "Que Bueno"
ado; Mackenzie's Dry Fino;
ie's Very Fine Amontillado;
Cream; Manzanilla El Rocio.

: Commendador; Guimaraen's
Tawny; Superior Old White; V.
hite; Harvey's Royal Tawny;
bel Tawny; Dewey's Choice.

IRAS: Crown Bual; Malmsey;
s Gloria Mundi; Berry's 1834
Berry's Rainwater; T. T. C.
o's South Side.

EAUX: In the reds—Château
Larose-Faure 1920 and 1926;
Cheval Blanc 1926; Château
1920 and 1923; Château Calon
1926; Château Mouton-Roths-
1929; Château Palmer 1920. In
tes—Haut Brion 1923 and 1926;
La Tour Blanche 1929; Châ-
olivier 1934; Château Yquem
de Tête 1921.

UNDIES: In the reds—Riche-
1915; Musigny de Vogue 1929;
ée-Conti 1929; Chambertin 1929.
whites—Pouilly Fuissé Louis La-
1923 and 1929; Grand Montrachet
Batard-Montrachet 1923; Meur-
harmes 1926 and 1929.

ONES: Hermitage Blanc Close de
e-Alouette 1923; Chateauf-neuf-du-
1929, both red and white.

RE: Vouvray, Clos le Mont 1934.

ACE: Domaine Dopff Erkauer
Domaine Dopff Coter Cremant

AMPAGNES: King's Jubilee Cuvé
er 1928; Ernest Irroy 1926; Lan-
1926; Bollinger 1928; Ayala 1926;
er-Jouët 1926, 1928; Piper-Heid-
1926; Veuve Clicquot Ponsardin
w Label 1923.

CIPE ETIQUETTE. There are many
s of friendship, and not the least
e willingness to share recipes.

Some cooks refuse point-blank to pass
on their kitchen secrets. As one old
negress explained, "the virtue leaves"
if you do. Others—and this is said to be
the habit of French cooks—pass over
a recipe and leave out one essential
item. The really true friend keeps no-
thing back. And yet to give out a recipe
broadcast in your neighborhood either
means that you have to give it up your-
self or get one equally good and un-
known to the town.

So, for the present, I keep a discreet
silence on curried corn soup, but do
allow that a good sauce for a broiled
ham steak is cream with Worcestershire
Sauce dribbled into it, using some of
the ham fat for base. Men grow ecstatic
over it. A subtle dessert is composed of
chilled California nectarines accompa-
nied by Florida papaya sherbet.

MUSH. The season for hot cereals
coming in again, I raise my voice to sing
the praises of Indian meal mush—
yellow corn mush. Stirred until all
lumps disappear and the whole has a
smooth texture, it is then ready for the
accent of honey or soft sugar and the
benison of thick cream.

KIRSCH TEA. When nights grow cold
and guests must go from a warm hearth
to the chilly outdoors, why not fortify
them with Kirsch tea? For ten people
use $\frac{1}{2}$ quart of Kirsch, $\frac{1}{2}$ quart of
black tea and 6 level tablespoons of
granulated sugar. Put the sugar in a
hot bowl, pour over the Kirsch. Heat it
a little and light the Kirsch. Then put
out the flame gradually by adding the
hot tea. It can be made in a chafing
dish over the open fire and is so simple
that the veriest amateur will succeed
with it.

SUGAR AND SPICE. The world seems
divided into two classes—those who
like cinnamon in apple pies and those
who abhor it. For the pro-spicers we
add the information that a pinch of
fennel can also be added to the cinna-
mon. . . It is also said that a pinch of
powdered ginger adds a yum to
percolated coffee and that iced coffee
can be improved by adding powdered
mace ginger or cinnamon cloves to the
whipped cream served with it. My per-
sonal preference is for a drop of vanilla.
The allspice or pimento is indigenous
to the island of Jamaica which, since
1601, has been supplying these berries
to the world. Any Jamaican with a good
stand of pimento trees on his property
counts himself lucky. One American
couple, now retired to the island, de-
pends on the Nature-given pimento crop
to pay their taxes—and it generously
does, year after year.

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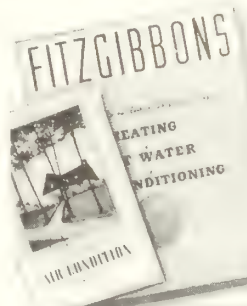
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HOUSE & GARDEN'S BOOKSHELF

THE NEW MERLE ARMITAGE BOOK OF FOOD, edited by Ramiel McGehee, designed and copyrighted by Merle Armitage, illustrated by Elise Armitage. *The Los Angeles Times-Mirror*, for Longmans, Green & Co., New York and Toronto.

The new Merle Armitage Book of Food is a cook-book admittedly indebted for its delectable contents to lists of celebrities with cultivated palates a mile long (the lists, not the palates, I hasten to explain, are the mile long). Contributions in the way of essays, dissertations, and recipes were made by an engineer, a singer, an actor, a photographer, a poet, a designer, a composer, an editor, a dancer, a critic, painters, chefs, aesthetes; each and every one a gourmet, each and every one eminent in his own profession, each and every one with a mutual passion for cooking.

The book boasts a sub-title "Fit For a King". The recipes given, properly executed, would certainly produce food "Fit For a King" but I'm afraid the poor King might have a fit if he ever tried to discover who wrote what, in the book—at least I did. Anyway, aside from this one little defect, the book is thoroughly entertaining and very informative. The recipes have been chosen with talented discrimination. I think it an enchanting idea of Roy L. Alciatore of Antoine's Restaurant, New Orleans, to instruct us to "kill and skin frogs and lay them on ice to relax and tenderize, before cooking them."

Crosby Gaige's article on spices is highly instructive; in fact it wore me and my dictionary out, looking up the meaning of all the learned words he used. I sympathized delightedly with Elise Armitage (who, by the way, did the testing of recipes for the book), when she described her experimenting with a cake called Naples Biscuit, having had many a similarly distressing time myself trying to reproduce entrancing-sounding recipes from intriguing old cook-books, with extremely sad results. James M. Cain's contribution on spaghetti pleased me. His unique system of serving it is worth trying. I've tasted Richardson Wright's Vegetable Casserole and I know it's good. Anything that Raymond Loewy cooked would be good, and I can particularly recommend Kidney Beans in Red Wine. Why? Oh! You try it and see!

NEW YORK WORLD'S FAIR COOK BOOK. By Crosby Gaige. Published by Doubleday Doran.

Are you bored with your own cooking? If so, by way of inspiration, buy Crosby Gaige's New York World's Fair Cook Book and amuse yourself and family by becoming very regional. Give them some "Delicious Oddities from New York and Pennsylvania", or a dish from Early New England Kitchens, or a delicacy from the good old South, or scare them to death by announcing "Bear Paws" from the Middle West for dinner. Whenever I become the thrilled possessor of a new cook book, I invariably turn to the index first, and choose the most extraordinary sounding dish to try out first. True to form, I chose from the World's Fair Cook Book "Bear Paws", having visions of getting

out the old shot gun and hunting through our woods for a nice bear to give me his paw, but imagine my surprise when the recipe turned out to be chocolate and almond cookies! Anyway it's a good cook book and if you use it I guarantee you will not be bored.

THE TRAVELER'S WINDFALL. Edited by J. Stanton Robbins, Hilda Robbins, and Reed Harris. Published by The Traveler's Windfall Association, Inc.

The Traveler's Windfall is a book for travelers in the U.S.A., giving impartial but specific advice about where to stay, where to eat, about how much it will cost, what not to miss, in every state in the Union. The information, we are told, was contributed by American travelers in 1938, and we as travelers in 1939 are invited to add to or correct the information contained therein for the benefit of travelers in 1940. Space is provided in the back of the book for jotting down additions and corrections and we are requested to send our notes to The Traveler's Windfall Association, Inc., 366 Madison Avenue, New York City. What we write will not be printed, but will serve, added to the criticisms or praise of others, to formulate a consensus of opinion for making corrections in next year's book.

The book includes a section devoted to New York City, with lists of "Disastrous But Worth It Restaurants"; "Restaurants not so Disastrous But Still Worth It"; restaurants to go to for American, Armenian, Chinese, English, French, German, Indian, Irish, Italian, Japanese, Puerto Rican, Spanish and Mexican, Russian, Swedish, Syrian as well as Viennese cooking. The book also includes a cross index of ranches; hints to travelers; a dissertation on wine in the U.S.A., game laws (by states) on hunting and fishing; a list of interesting industrial enterprises that may be visited here and there; some information about chain restaurants; state regulations on liquor; "Wet, Damp and Dry"; when things happen and where from January through December; and a cross index to Winter sports places. A most useful book indeed and, travel or not, every New Yorker could use it.

Three reviews by JUNE PLATT

BEGONIAS AND HOW TO GROW THEM. By Bessie Buxton. Illustrated. 128 pages. Hale, Cushman & Flint. \$1.00.

Now we may have successful begonias, for Mrs. Buxton has taken time out from her own busy growing and propagating experience to tell other gardeners the secret of her success.

In the pages of "Begonias" one may learn what species and varieties are to be had in this country and where. There are descriptions of each sort and, in the case of the Rex, the Socotranas and other types of difficult culture, special growing directions are included. The shape, color and habit of the foliage and flowers are given with each description.

Chapters on soils and fertilizers, seed sowing, propagation from cuttings, and pests and diseases make available to the reader the results of Mrs. Buxton's broad begonia experience. It is not always easy (Cont'd on page 43)

"I was sorry I invited the girls . . . until I learned about NU-WOOD!"



"WHY CAN'T WE MEET AT YOU NEXT TIME?" Clara asked me at meeting, and before I thought 'yes.' Then I remembered my living room—with its cracked and peeling paint. Why, oh why invite them!"



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HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 42)

without specific directions for or special requirements of a type or variety, but one is come on the desired information somewhere between the covers of

"nias" is dedicated to the Begonia Club and there are frequent references throughout the text to the plants and experiences of its members from all over the country. In the chapters on soils and fertilizers, in fact, the author is almost confused by the many different potting mixtures recommended to Mrs. Buxton by begonia enthusiasts in different parts of the United States.

Appendix lists species with dates of discovery. There are numerous graphic illustrations, presumably from the author's own collection, and a series of explanatory line drawings throughout the text.

Gardeners everywhere will welcome Buxton's latest book which satisfies a long-felt need for more and better information about house begonias.

Garden Dots. By Marjorie Josselyn. With Four Plans drawn by Marie Beck and a Preface by Kathleen Morris. 93 pages. *The Colt Press, San Francisco, Calif.* \$3.25.

Gardeners are addicted to scrapbooks, portfolios of horticultural clippings, notebooks and similar forms of writing and self-expression. With a few notable exceptions, it is perhaps the hobby of the amateur rather than the seasoned gardener who enjoys filling in the pages of such a deluxe garden book as is offered by Marjorie Josselyn. Nevertheless, those who like to plan beds and borders on paper before they become an actuality and who keep "hospital records" of their progress may find *Garden Dots* a real addition to their bookshelves.

Every other page of this pretty blue-bound volume is covered with a grid of regimented dots together with a series of pass markings. Facing these are columns with column headings for the names of plants, how acquired, planting dates and general notes. The gardener learns how to use the book from the first completed plans in color by Marie Beck. Using the dots as guides, instructions for each planting area in the garden may be worked out according to scale and the planted areas numbered. These numbers provide the key for filling in the facing page. Thus Area 1 is planted with Petunia Silver and white, seeds acquired from X Nursery for \$1.00, planted in flats in coldframe in March first and placed in border Area 1 on May 15th.

Brief paragraphs of text appear here and there throughout the book and these offer many original ideas and much sage advice on gardening in general and planting problems in particular. Blank pages near the close, headed "Plants Promised Me and Plants I Have Promised," form a useful feature.

It may be that much digging and weeding have hardened the heart as

well as the hands of this reviewer past softening, but *Garden Dots* reminds her of the pink and white "Memory Book" she filled with favors, pressed flowers and ecstatic comments when she graduated from school at seventeen. To her a card index system seems more practical as well as more mature.

YOUR GARDEN THIS WEEK. By Ben Blackburn. *New Brunswick, N. J.: Rutgers University Press.*

The author has branched out from his profession of landscape gardener, which he has pursued with honor for a number of years, to publish this book with the avowed purpose of "instructing amateur gardeners" in the proper apportioning of their time in garden work, week by week, throughout a 48-week year—the other four weeks perhaps being for that thirteenth month he may have up his sleeve. However, this unabashed expression of Mr. Blackburn's determination suggests that he never was himself an amateur in the unhappy sense in which he uses the term, or he would know that amateur gardeners of this group are not governed by any sort of calendaric division of time, but do their gardening solely in response to a spontaneous urge at the moment experienced. Besides, they make a hobby of never reading garden books; if they want to know something, they ask somebody.

As an actual fact, Mr. Blackburn does not recommend any serious gardening (in the garden) until April, except the planning and replanning of what we intend to have "next Summer" unless we change our minds again. The March chapter is filled up largely with directions for winter pruning with the aid of a tricky stepladder whose equilibrium is menaced by the contortions of heavy shears; hunting tent-caterpillar eggs; defacing the tree trunks with sticky bands to catch the female canker-worms; and with only the one promising diversion of seeing things actually growing in the cold-frames. It surely would have been more to his purpose of enticing the impetuous amateur if he had transplanted the first 50 pages—mostly calisthenics—to follow his 229th page, and titled his book, "Your Garden: This April to Next." In this supererogatory frame of mind this reviewer turned to the index, to see what range of garden lore Mr. Blackburn had covered—and here was the big surprise. Sixteen pages of index carry about 400 subjects, treated under nearly 1,900 topical heads, with more than 3,000 individual references; the pages following the date of "April—First Week" being packed solidly with those vital facts that the *amateur pro tempore* will ask for in a continuous spiral from the latest white frost in the Spring to the solid freeze-up of his garden in December. What is of even greater import is that the amateur is likely to become a hobbyist, with an eager appetite for coldframe time.

Sprinkled generously all through the narrative of actual garden doings in the open are (Cont'd on page 46)



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PAINT AND PAINTING

(CONTINUED FROM PAGE 21)

use as a quick-drying finish on floors and furniture. Not being waterproof, it is not desirable for exterior work as is an oil varnish. Oil varnishes are recommended where wearing qualities are necessary and a good deal of rubbing required.

The basic qualities of a good varnish are that it be clear and transparent. Setting should take place in four or five hours and the coat should harden in twenty-four hours.

WOOD STAINS. The staining of wood is done to emphasize the texture or quality of the grain or to change its color. Staining may also be required, as in the case of wood shingles, for protection against weather and dry rot.

Oil stains, water and spirit stains, varnish stains, acid stains and shingle stains are the stains most widely used, and when handled intelligently by the expert many attractive effects may be evolved.

OIL STAINS are the commonest type of stain and consist of small amounts of pigment mixed with oils. Waxing a surface which has been stained will add to its texture and give the wood a more finished appearance. Oil stains are most frequently used on wood floors in a house. They will withstand wear well if the floors are oiled frequently during the first few months after they are laid. Oil stains penetrate the pores of the wood very deeply and ammonia is sometimes used to increase the depth of penetration when this is desired. Exterior oak treated with oil stain will in a short time take on a very attractive weathered quality. Oil stains applied to interior woodwork will darken the original color; if the natural color is desired, shellac may be used instead.

VARNISH STAINS, as the name implies, contain varnish as a vehicle. They are used wherever a typical varnish finish is desired. Water and spirit stains are dyes in water or alcohol. They do not preserve or obscure the grain as the oil stains do, but they are transparent and eat deeply into the pores of the wood. The grain of the wood is apt to be raised by these stains.

STAINING OF SHINGLES: Shingles are stained for protection and coloring. The stains used generally contain creosote oil, which is a first grade protective ingredient. Shingles should always be dipped in a stain and allowed to dry, rather than stained after they are in place. Shingles which are stained after being laid are only protected on the exposed portion. The under-side and the parts lapped under other shingles have no protection against decay. It should be noted that dipping is more expensive, but it is by far the most lasting and satisfactory procedure.

PAINTING. There are only a few basic principles to be observed in the application of paint to both the interior and exterior of a home; and if they are followed there is no reason for not obtaining a lasting and attractive effect.

All surfaces which are to be painted must be clean, dry and free from oil or grease spots. The prime or first coat must thoroughly seal the pores of the wood. It acts as the foundation for the remaining coats. After priming, all

nail holes and cracks should be filled with putty.

Three coats of oil paint is the amount specified for new work. Four are sometimes recommended for trim, doors, etc. When repainting the surface is in good condition, two coats will do a good job providing new color is not too different from the original. A few days should be allowed between coats for a thorough drying. All knots in woodwork should be filled and sanded before painting to stop from bleeding through and staining paint.

Each coat should be allowed to dry thoroughly before any subsequent coats are applied. The drying of paint varies according to the type used, the weather, the year applied and the atmospheric conditions.

Moderately warm and clear weather is best for exterior painting.

Interior painting of trim, which is protected from the elements, may be expected to last longer, but bright colors are apt to fade, and excessive amounts of linseed oil in white paint have a tendency to turn the paint yellow. Driers are used more freely in interior painting to facilitate the work and paint for the finish may be flat, semi-gloss or enamel, as desired. If a surface is desired, each coat should be rubbed down with sandpaper or fine wool. For an eggshell finish, the first coat should be rubbed with powdered pumice and water applied with a piece of felt.

New plaster walls should be washed with a solution of zinc sulphate and sized with varnish or a special size before paint is applied. Plaster must be thoroughly dry before applying paint, otherwise "hot spots" will show when the free lime has disintegrated the paint. If a new house might stand six months or a year before painting the plaster walls, many of the ills which are blamed to painting might be eliminated. A useful procedure, provided one realizes its limitations, is to apply cold water paints, which are unaffected by lime, directly on green plaster. Let the house settle for a year and then apply a good oil paint throughout. Cold water paints will cover in two coats, are comparatively inexpensive, and their use in this manner, on new structures, will eliminate the failures which occur when oil paint is applied directly on fresh plaster.

APPLYING VARNISH AND SHELLAC
For the best results on interiors, varnish should be applied in four thin coats. Each coat should be allowed to dry thoroughly and then rubbed to a dull finish before the next coat is applied. A filler should be used for the open-grained woods (such as chestnut, oak, and other hardwoods) before using varnish. The fillers may have coloring matter added to them if desired, and should be allowed to set for a day or two before the first coat of varnish is applied. Filler is never used on exterior woodwork, the coats being allowed to dry and all but the final coat lightly sanded.

Shellac is generally used on interior woodwork where (Cont'd on page 46)

BOOKLETS

Just write to the addresses given for any of these and other interesting booklets on page 75, Section I. They're free unless otherwise specified.

Building and Remodeling

MOD INTERIORS. Page after page, photographed from actual homes, suggest many ways to use interestingly textured wall and ceiling that takes the place of lath and plaster, or goes over old walls. It is deadens sound, is fire-resistant. CONVERSION CO., RM. 113-9, TL. BANK BLDG., ST. PAUL, MINN.

MODERN HOUSES AND CAMPS. of a manufacturer who has been producing prefabricated homes since the 1920's. Shows photographs, floor plans, prices of attractive ready-to-put-up houses—and includes camp equipment, kennels and playhouses. LONGSON CO., DEPT. WG-9, 1108 COMMONWEALTH AVE., BOSTON, MASS.

MODERN INTERIORS of Guaranteed Insulation. and some book of rooms—many photographed in full color—with talks by decorator who shows how modern homes with walls of insulating, sound-absorbing Celotex, accomplish much in interior designing, for much less. CELOTEX CORP., DEPT. HG-39, 919 CHICAGO AVE., CHICAGO, ILLINOIS.

MODERN GROUNDS FOR LIVING is a booklet of "Insulite Interiors" that shows this sturdy insulating wallboard, its neatly locking joints, serves both who prefer plaster finish, and those who want the decorative effect of the real thing. THE INSULITE CO., DEPT. 9, MINNEAPOLIS, MINNESOTA.

ILLUSTRATED BOOKLET ON AIR WINDOWS discusses an important type of window that will not warp, swell, shrink or rot. As the photographs show, these windows add beauty into any type of home, from the old to Modern. KAWNEER CO., DEPT. HG-939, NILES, MICH.

FIRST STEP to Winter Comfort. An convincing and interesting booklet on how conditioning, the double-glazing system that will save your fuel, prevent cold drafts and window fogging. F. Y. OWENS-FORD GLASS CO., DEPT. 39, TOLEDO, OHIO.

THE DOOR TO A NEW LIFE offers a "lift" to invalids and older folk. It's an illustrated story of the Shepard Elevator, easily installed in any home, operating automatically and safely on a lighting circuit. SHEPARD ELEVATOR CO., DEPT. G-9, 2429 COLERAIN AVE., CINCINNATI, OHIO.

Heating and Air-Conditioning

BURNHAM HOME HEATING SYSTEMS will help you decide which type of heating system is best suited to your needs. It expresses an impartial view of the various types of heating systems and the burning of various types of fuel. BURNHAM BOILER CORP., DEPT. G-9, IRVINGTON, NEW YORK.

TURN ON THE HEAT explains what happens inside the automatic thermostat that controls your heating system—makes clear the difference between a conventional thermostat and a more efficient heat-accelerating type. MINNEAPOLIS-HONEYWELL REGULATOR CO., DEPT. G-9, 2790 4TH AVE. S., MINNEAPOLIS, MINN.

YOUR GUIDE to Dependable Low-Cost Heating, Hot Water and Air Conditioning is a new edition of an informative booklet giving a simple explanation

of the problems involved, and a detailed, easy-to-follow description of Fitzgibbons boilers for oil, gas or automatic stoker. Special booklet for architects also available on request. FITZGIBBONS BOILER CO., DEPT. HG-9, 101 PARK AVENUE, NEW YORK CITY.

HEATILATOR tells of a new type fireplace on the principle of the warm air furnace—to circulate heat throughout the room, instead of roasting your face while your back freezes. It is a form around which any sort of fireplace can be built! HEATILATOR CO., E. BRIGHTON AVE., SYRACUSE, N. Y.

Kitchens and Bathrooms

FAMILY PLANNED KITCHENS suggests a new thought in kitchen design. Crane adds livability to the kitchen... includes such equipment as a breakfast bar and kitchen desk... helps you plan your own modern kitchen with a perfect complement of charm and efficiency. CRANE CO., DEPT. G-9-39, 836 S. MICHIGAN AVE., CHICAGO, ILL.

KITCHENS OF DISTINCTION shows beautiful ensembles of Coppes cabinets, with such clever accessories as Glide-away tables, interior and counter-top lighting, plan desks and efficient storage sections. It answers all your questions—gives full specifications—lists 18 available colors! COPPES, INC., DEPT. G-9, NAPPANEE, IND.

PLANNED PLUMBING AND HEATING starts with bathrooms and kitchens—their color schemes—their planning and the new type equipment to make them compactly efficient—and charming. To solve heating problems, it also shows modern boilers. KOHLER CO., DEPT. 3-C-9, KOHLER, WIS.

HOW MONEL Can Modernize Your Home is a practical guide to kitchen modernization, with before-and-after pictures, and views of appliances now available with Monel parts—tables, ranges, sinks, washing machine tubs, and other shining, stainless equipment. INTERNATIONAL NICKEL CO., DEPT. G-9, 73 WALL ST., N. Y. C.

WHEN GUESTS ARRIVE... is your bathroom a source of pride to you? asks a pertinent pamphlet which describes the quiet, water and space saving T/N one-piece water closet and the specially designed Winston Lavatory. W. A. CASE & SON, DEPT. K-99, 33 MAIN ST., BUFFALO, NEW YORK.

Paint and Wallpaper

STYLING WITH COLOR is filled with color sketches of smart new room schemes that will "bring your house to life". If you want to know about right color combinations, and what paint to use and where to use it, you'll find its charts most helpful, too. PITTSBURGH PLATE GLASS CO., 21ST FLOOR—GRANT BLDG., PITTSBURGH, PA.

THE ROMANCE of Modern Decoration is a complete and delightful primer on one phase of interior decoration—your walls. It will help you to diagnose your house, to cater to the physical features of each room, select color and pattern and choose the right motif for period effects. Send 10c. Address JEAN McLAIN, DEPT. K-16, IMPERIAL PAPER & COLOR CORP., GLENS FALLS, N. Y.

GET GREATLY INCREASED COMFORT AND ECONOMY FROM YOUR Hot Water Heating System

Even that north room is warm now!



WITHOUT increasing the size of your present hot water heating plant, you can turn cold or lukewarm radiators into live, heating units. You can get quicker heat from your system in the morning and cut down your operating costs. You may sometimes even add extra radiators without overloading.

You can do all these things, if you install the M-H Water Circulator. It will improve the efficiency of your system at once.

On new construction, the M-H Circulator saves its cost by the use of smaller piping throughout your house. Your heating dealer can quickly install it on any hot water heating system. Send for full information. Minneapolis-Honeywell Regulator Company, 2790 Fourth Avenue South, Minneapolis, Minnesota.

TO THE HEATING TRADE

We believe you will be interested in learning about the superior advantages of the M-H Water Circulator. Ask us for all the facts.

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Enjoy the convenience and beauty of a Coppes NAPANEE kitchen



Make your kitchen a place you're proud to show—a delight to use and a compliment to your decorative taste. Install Coppes-Napanee equipment—custombuilt to your own individual ideas and requirements—but surprisingly, costing no more than you might pay for just an ordinary kitchen that would give you much less satisfaction and service. Coppes-Napanee kitchens are in thousands of discriminating homes where the charm and economy of truly fine quality are appreciated. You, too, want the best. Write today for the name of your nearest Coppes representative.

FREE new folder showing a variety of modern kitchen installations in both large and modest homes that may give you some ideas for your own kitchen—also helpful hints on efficient planning. Send now for your copy!

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Custombuilt Kitchens

**Your Hodgson prefabricated house
will be livable at once... and even
lovelier, like this, next spring**



EVEN though you may contemplate it only as a summer retreat, you'll gain by erecting your Hodgson custom-made house now. . . . You'll be so fascinated with its hominess you'll want to spend the approaching crisp autumn days there as well. Meantime, your landscaping will have a chance to become established, to present a lovely setting next spring.

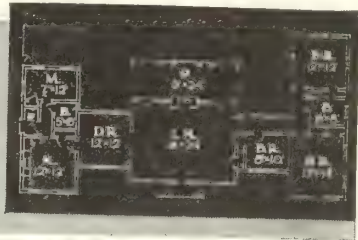
Whether you select one of the Hodgson distinctive plans, or prefer

your own variation, your Hodgson house can be ready in only a few weeks (instead of months). It will be well built; delivered in beautifully finished-and-painted sections; efficiently insulated. Local labor—under a Hodgson foreman if desired—does the final erecting.

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Forty years of prefabrication experience



A New Small House BOILER

For you who have, or are thinking of building a 4 to 6 room home, here is good news.

MOST small boilers are just large boilers squeezed down in size. But if you wanted a small house of say 4 to 6 rooms, you wouldn't bamboozle yourself by taking a 10 or 12 roomer and trying to squeeze it down. It just wouldn't work.

Neither can you take a big boiler, and squeeze it down to a small one, and make it work right enough to give a small fuel bill.

This Burnham #1 Yellow Jacket designed for small homes on purpose, is a new boiler from tip to toe.

It's why it not only fits so snugly into the basement, looks so attractive in its dandelion yellow, tailor-made jacket, but gives you so much heat from so little oil.

It's equipped with a Biltin Taco Tankless Water Heater for supplying bath and kitchen. No storage tank needed. That's a saving in itself.

Send for further particulars. See for yourself the warm friend this Burnham #1 Yellow Jacket boiler is bound to be.

BURNHAM BOILER CORPORATION
Irvington, N. Y. Zanesville, Ohio

Burnham Boiler

THE BOOKSHELF

(CONTINUED FROM PAGE 43)

leads reaching out into the author's own personal work of landscape gardening, touching upon big trees both on the garden plot and out in the street; nurseymen's lore; soil chemistry; the goldfish pool; bug discouraging; window boxes; Winter house plants; potted Christmas trees; the tender-root cellar;—even mention of the seedsmen's catalogues, when you don't know what to do next, before it is time to make the hotbed and the cold-frame: altogether, something for every idle minute, regardless of the almanac and its weeks. Hats off to the disguised Mr. Blackburn!

THE AMERICAN LILY YEARBOOK. Illustrated. 113 pages. Washington, D. C.: The American Horticultural Society. \$1.00.

The 1939 Yearbook of the American Horticultural Society contains much lily data of interest to experts and beginners. The four pages of pencil drawings bearing the title "Pictures for Beginners" illustrate (1) the various types of bulbs, (2) methods of natural and artificial increase, (3) types of lily flowers and (4) types of inflorescence.

The secretary of the Society, Helen Morgenthau Fox, has contributed short pieces on *Lilium browni*, *Scotiae*, *michiganense* and *rubellum* and an article on the lilies in her own garden at Foxden.

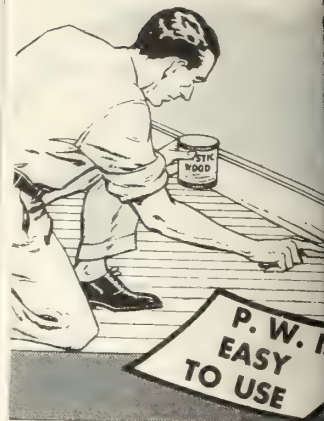
Dr. Forman T. Maclean writes on hybrid lilies, telling what has been accomplished in the last decade in this field. The *princeps* hybrids and the *maritagon* hybrids are cited by Dr. Maclean as aiming at small gradual changes rather than violent ones while the old hybrid Nankeen lily, *L. testaceum*, is named as representative of the more radical school of hybridization in that it unites the white trumpet-flowered Madonna with the recurved scarlet *maritagon*. The newest of this type of cross, the author tells us, is Tom Barry's T. A. Havemeyer (in Dr. Maclean's opinion a cross between *L. sulphureum* and *henryi*). In closing, a plea is made for the need further to improve the vigor and disease resistance in lily hybrids.

PAINT AND PAINTING

(CONTINUED FROM PAGE 44)

one desires to retain the natural beauties of the wood. It should not be used near heat, as it will blister, nor on exteriors. Like varnish, it must be applied in thin coats, eight to twelve coats giving very fine results. It should be well rubbed after every three or four coats, at least, and, for the best results, after each coat.

Generally speaking, it may seem rather difficult with the many paints on the market to know which one to choose, but you should be guided at all times by the knowledge that the materials for painting are, themselves, a very small proportion of the cost on any painting job, and that the best materials available should always be used in preference to cheaper but inferior grades.



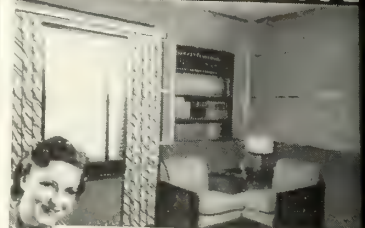
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House & Garden

October 1939

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English Gadroon

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Change in feeling, change in taste. Clothes our grandmamas wore, on our backs. Convictions about lasting marriages and gracious hospitality . . . about Regency dining rooms and flowered wall-papers . . . about a return to elegance. • To match this change in taste and feeling, Gorham's Master Craftsmen have designed ENGLISH GADROON flat silver, recreating the beauty of Georgian silver, using the gadroon motif so beloved by

Thomas Chippendale and Sir Christopher Wren in England's golden age of decoration. • Brides who are planning new houses in this new feeling, should see this just-launched Gorham Sterling pattern at the best jewelers in town. • And write, enclosing 10¢, for a copy of Gorham's new booklet, "SILVER . . . on the Well-set Table." Especially for young hostesses who wish to entertain with distinction on a young husband's salary.



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if he had to spend another night on that "waffle bed"!



"He's right! It is lumpy"

"It certainly took my breath away when Jim came out with that! But after I sat down and had a good cry, I began to think it over."

"After all, it was a lumpy mattress, with a very uncomfortable all-over design of knots and bumps . . . and certainly not modern in any sense of the word!"

"So off I rushed to the nearest department store . . . and there I found the answer to all my problems . . . a tuftless mattress, the PERFECT SLEEPER, made by Serta, and it's a dream!"

"That gloriously smooth surface won me completely . . . not a knot, not a button, not a tuft . . . nothing to disturb a good night's rest! I haven't heard a peep out of Jim since it came . . . and he rolls out of bed in the morning, thoroughly refreshed and happy!"

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The PERFECT SLEEPER is posturized—firmer through the center where the most of your weight is placed.

Just wait till you see what a beautiful "tailored" effect your beds will have with PERFECT SLEEPER Tuftless Mattresses!

You'll be the envy of all your friends . . . and no wonder; because PERFECT SLEEPERS will hold their trim, buoyant, velvety shape through years and years of use.



A guarantee of satisfaction

Look for this Lloyd's Certificate attached to the mattress. It is your assurance of complete satisfaction; it provides for replacement or repair of any PERFECT SLEEPER which develops any defects in material or workmanship under

normal wear conditions. There is no time limit.

PERFECT SLEEPER Inner-Spring Mattresses are priced at \$39.50 (on the West Coast in Canada, \$42.50). Be sure to see them today! Also see these other Serta Mattresses: Restal-Knight and Coilux, \$29.75; Smoothie and Seneca, \$24.75; Smoothie and Gold, \$19.75; Tiny Sleeper Crib Mattress, \$19.75. Write for amusing and instructive booklet "Meet the Wilson Family."



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MADE BY
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INNER-SPRING
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"It's Truly Tuftless"

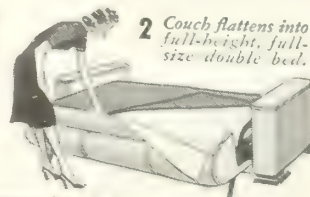
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The ONLY divan that converts into a full-size bed with inner-spring mattress. Full-size inner-spring mattress with Serta. See it demonstrated at your nearest S.W. Without mattress, \$69.50



2 Couch flattens into full-height, full-size double bed.

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Get your inspiration from these rooms
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Shine and Ivory Soap! Tradition of American Homes! Shine to brighten rooms and hearts. Soap . . . pure Ivory . . . to refresh fine washable home furnishings. Barker Bros. achieve this modern ideal in the five rooms of their newly decorated small house. Broad windows welcome sunshine. And yes! From floor to ceiling these sunny rooms are washable with Ivory flakes! Curtains, slip-covers, even lamp-shades will enjoy gentle Ivory suds. Perhaps your home is planted

Eastern soil, but it, too, can be made completely Ivory-washable! Remember—pure Ivory Flakes care helps protect colors and textures of fine washables.



Master Bedroom . . beauty combined with Ivory practicality

*These Ivory-Washable settings now on exhibition
at Barker Bros., Los Angeles, California*



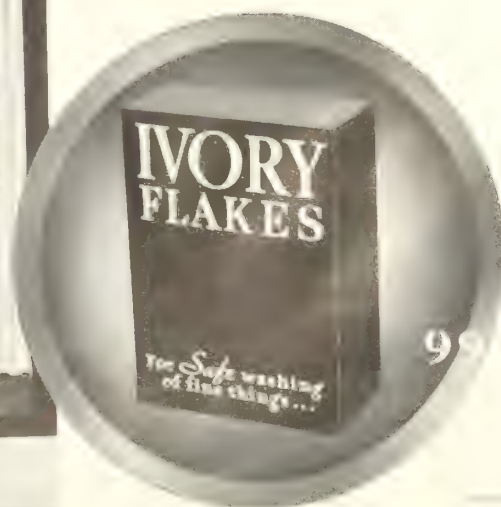
Living-Room decorated with traditional and modern Ivory-washables



Yes! Even the chairs in The Hall are Ivory-washable!



Guest Bedroom . . . a study in delicate Ivory-washables



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General Management - J. C. Thayer & A. J. Sullivan

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Under the roofs of Manhattan

A PARK view is undoubtedly one of the major pleasures of a Winter spent in New York. Any park is, of course, quite fine, but Central Park is the top; and to look upon it spread out far below you, complete with Autumn leaves and blue ponds and streamer-capped nursemaids, is to find it very good indeed.

Some of the best vantage points to view it from are the western apartments in the Carlyle, at Madison Avenue and 76th Street. Tower apartments here start at the 16th floor and go through the 33rd. There are two to a floor, of four rooms each, and to call them "furnished" is a supreme example of understatement. Planned by Evelyn Kaufmann, they set a standard of decoration which is hardly attained anywhere else in New York. Chippendale mahogany, for instance, will combine in a living room with modern light pieces, green growing plants and mirrored window cornices; in a bedroom you find, over the beds, for instance, such charming touches as colorful 18th Century French prints. Many apartments have wood-burning fireplaces.

Serving pantries are part of all groupings, with adjoining service elevators to bring you the delicious "vittles" for which the Carlyle is noted.

Downstairs you have a galaxy of rooms in which to eat, drink and entertain quietly or lavishly. The main dining room is Regency in striking black and white, decorated by Dorothy Draper. In addition to this are five casual cafés: the Fountain Room, in green and white with a bank of growing plants as its focus; the Oval Room, by Joseph Mullen, with a frieze of Berkeley Square; the Octagonal Room, in black and white, and the modern Directoire bar, with an amusing frieze of a traveling circus troupe. On the mezzanine, too, is the famous Victorian Suite, decorated by Dorothy Draper; a three-room fantasy in red plush which makes a charming setting for Fall teas and cocktail parties.

And—may we remind you—try the Oval Room for Sunday night supper. It is one of the few places in New York that doesn't confront you with a seven-course dinner menu when you have dined quite completely as recently as two. The menu carries a wide selection of tempting, light supper selections, and the service comes as near perfection as mere mortals deserve. Harold P. Bock, General Manager.

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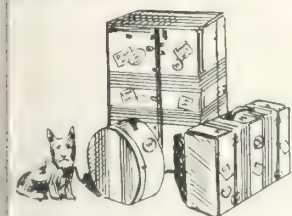
Two to four exceptionally large rooms, with spacious closets and serving pantries. Some have wood burning fireplaces...all are charmingly decorated. Complete hotel service, of course.

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EDWARD L. BUCKLEY, Manager

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The November Number
of House & Garden

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IN SECTION II

30

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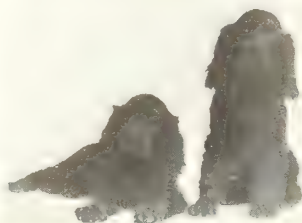


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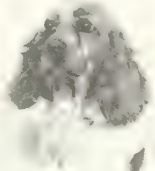
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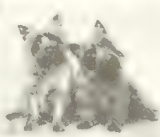
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HOUSE & GARDEN



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regularly exercised and carefully groomed every day, and they rest on their laurels contentedly.

Not so with the little Cocker. He and his game have no closed season. He seems to know, intuitively, a thousand-and-one little tricks and ways to please, entertain and surprise his master, in and out of season. He is constantly at work in a busy, merry, unobtrusive way. He knows your moods better than you do yourself, and governs himself accordingly. If you want him, he is right there before you, wagging his tail and looking at you intently, as if to say "I am ready for anything." If you don't want him, he is away in some corner quietly dozing, or apparently sleeping, but always alert.

He is the most noble and faithful guardian of your property and person. While he is in your possession, chickens do not scratch the flower-beds and wallow around the front porch; rats do not come into the cellar, nor strange cats into the back yard; your peaches and melons ripen before they are stolen, and burglars do not tamper with your locks and window-catches. If anything goes wrong about the place, the little Cocker is almost always the first one to notice it, and the almost human way in which he comes and tells you of it touches certain chords in the heart which do not vibrate too often. They are the handiest little companions of the whole dog race. They ask for but little room, little food and little care, yet in return they give a (Continued on page 8)



Presentation of award, best dog in show, Morris & Essex K.C., May, 1939, to H. E. Mellenthin and his Ch. My Own Brucie. A judge, W. H. Pym, Mrs. M. Hartley Dodge, president of the show



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A few choice puppies
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Outstanding dogs at
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The Great Pyrenees

The ideal dog for American
Country Homes
Affectionate, intelligent
companions for children
Puppies of Champion for sale
from \$100 to \$150
Bred and raised in America
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Ch. Feri Flottenberg
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1938 German Reich Sieger Ausstellung
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Also Ch. Heini Flottenberg and Ch. Hanko Flottenberg
at \$100 to \$150 Puppies usually at \$100

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SHETLAND SHEEPDOGS
(Miniature Collies)

We have shipped puppies and breeding stock to satisfied
customers all over the North American continent.

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Old English
Sheepdogs
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Bred for Type
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For "Safety First"

Forward your babies and pet
stock of choice at the
same time as the best

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Sydney Farm
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SHETLAND SHEEPDOGS

PUPPIES READY
TO SHIP NOW

These are the best
"little dog" intelligence and
obedience with "little dog"
convenience of size.

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Why Guess About
A Dog?

Largest and Most Modern Kennel in the
United States for Imported Trained Dogs
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German Shepherds
Doberman Pinschers
Medium Schnauzers
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write us.

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German Shepherd Dog

Don't Blame SKIN TROUBLE on your Dog's Food, when PARASITES are the real cause

Extensive experiments at our research kennel indicate that skin trouble is more often caused by external parasites than is commonly realized.



HILO DIP removes the cause — kills the parasites. 1 oz. 25c; 4 oz. jar 1 qt. \$3.50; 1 gal. \$11.50.

HILO OINTMENT gives dogs quick relief and starts healing. 1 oz. jar 25c; 3 oz. jar 50c. Send for free copy: "How to correct and prevent Summer Eczema"

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Write for details
KOCH KENNELS
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THEY ALMOST GOT OUR BROTHER!



Worms, I mean! We all had them, but brother nearly died. Were we scared! Then the Man of the House came in, "Sergeant's PUPPY CAPSULES for you," he said, and gave us some.



Boy, we whipped those worms! And was the Man pleased! "With PUPPY CAPSULES now and SURE-SHOT when you're bigger," he says, "the worms will never get you!"



He's going to raise us by the new Sergeant's DOG BOOK. It has an article by Albert Payson Terhune, too. The BOOK is free at drug and pet stores, or with this coupon. Don't miss it!

Sergeant's DOG MEDICINES

POLK, MILLER PRODUCTS CO.,
Dept. KB-10, Richmond, Va.
Name _____
Address _____
City _____

Dogs catch cold, too!



FORTIFY YOUR DOG WITH RED HEART DOG BISCUITS—RICH IN SUNSHINE VITAMIN D!

• Dogs catch cold just as humans do—and the symptoms are the same: sneezing, sniffing, coughing.

Good nourishing food will help protect your dog. Include Red Heart Dog Biscuits in his daily diet. They're abundant in essential minerals and vitamins—and they help safeguard your dog's teeth by providing needed gnawing exercise. Three flavors in each package: beef, fish, cheese. Free booklet! *Dogs, Their Care and Feeding*. Write today. John Morrell & Co., Dept. 18A, Ottumwa, Iowa.

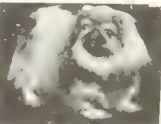
RED HEART DOG BISCUITS

PEKINGESE MERRICKA KENNELS

Mrs. Philip M. Schaffner
78 Byron Road
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(Freeport 867)



ORCHARD HILL PEKINGESE



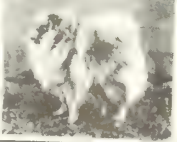
Beautiful black male puppy champion-bred \$50.00.
Exquisite red miniature female champion-bred \$125.00. Finest show type.
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POMERANIANS

A fine selection of top puppies of smooth, ruff and quality. Smooth, ruff, ruff and ruff. Inquiries invited.

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Pomeranian Kennels
Miss R. F. Rott
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NORWEGIAN ELKHOUNDS

the perfect family dog

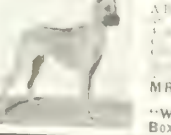
Puppies and proven stock for show, breeding or pets.

STONEWALL KENNELS
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ADOW KENNELS—GREAT DANES

Ch. Blum of Adow—A.K.C. A173,995



MRS. OSBORNE WHITE,
B—order
"White-O-Ranch", R. 1
Box 72, Healdsburg, Calif.

BUFFALO PORTABLE FENCING

Your dogs play safely in this sturdy kennel yard. Easily quickly set up and moved. Size 7' x 14' x 5' high with gate. Shipped 7 O. B. Buffalo, N. Y. on receipt of \$27.50 check, M. O. or N. Y. draft. Send 6c for Booklet 89-F. Buffalo Wire Works Co., Inc., Buffalo, N. Y.

THE DOG MART OF

(Continued from page 7) value tangible only to those who know how to love and appreciate a good and faithful dog.

I know of no other breed of dog so generally useful and worthy of man's companionship at all times and places, in town or country. Although I have not had personal experience on all game, yet from close study of their ways and methods, and a knowledge of their great intelligence, I am sure they would not be out of place whether one hunts ducks or squirrels, 'coons, rabbits, partridges, pheasants, woodcocks or wild turkeys. I know the Cocker, and am not afraid to say that he can make himself more or less useful on any game that is hunted; and, unless a sportsman confines himself to some game to which another breed of dog is better adapted, there is no more useful dog for him to own than a bright, active, intelligent Cocker Spaniel.

On May 12, 1936, the American Kennel Club recognized the English Cocker Spaniel. This means that, at all shows held under the auspices of the American Kennel Club, there are separate classes for English and American Cockers, but they compete together for best of breed.

With slight variations the English Cocker Standard is based on the same principle as the American one. In the weight, however, the English Cocker is the heavier of the two; the American Cocker weighing from 18 to 24 pounds; the English one averaging from 25 to 28 pounds.

Teach Child Kindness to Dogs

Most children love animals. It is not a wise adult love that brings wisdom with it. It is the childish selfish love that demands possession.

We have to start a child's education at his level. If the child is so young that his affection or liking is expressed in strangling clutches it is too soon to give him a kitten or a puppy. Give him a woolly toy pet and teach him how to care for it before he gets a living creature in his power.

When a little child pokes his fingers into a dog's eyes he doesn't intend cruelty. When he pulls the cat's tail he is, in thought, doing no more than taking hold of a convenient handle. But the cat and the dog are likely to defend themselves. This means trouble for the child and for the pets. Wait until the child understands about kindness to animals and then trust him with a pet.

The owner ought to have full responsibility for a pet. This is a big job. It is a course in diet, nutrition, general health, daily routine that offers considerable education. When a child has to consult his diet list, measure food, serve it, for his pet, he acquires information and discipline well worth while. When he looks to the cleanliness of his pet's quarters, exercises him, bathes him, brushes him, plays with him, he forms an affectionate attachment that has fine spiritual values.

Children like to have their pets with them at night. Why

Don't Spay and Spoil Your Female Puppy—Use

CUPID CHASER

to Keep Dogs Away While Females are in Season. Homeless Stray, Suffering, Wounded, and Maimed. No more. Ask your dealer, or send \$1.00 for bottle.

PIERPONT PRODUCTS CO., Dept. J
312 Stuart Street Boston, Massachusetts

DO YOU WANT MORE BIRDS?



Order this feeder now with its wonderful Howes Bird Attractor, seed, and full directions. Only \$1.00 postpaid East of the Mississippi. Elsewhere, \$1.25. Enclose \$1.00 with many photographs on request.

Howes Bird Attractors
772 Rachelle Ave., Stamford, Connecticut

These Advertisers Will Give Special Consideration to Letters from Readers Who Mention House & Garden's Name

HOUSE & GARDEN

not? If Buster is clean, and certainly his master or mistress will see to that, why can't he stay in the room at night? He gives the children a feeling of safety. The familiar friend is standing by. A well-trained dog or cat often comforts the child who has to go to bed so early that he feels alone.

Pets are fine influences in the lives of children if the children are old enough to carry responsibility for their care. Teach the youthful owner to care for his charge and he will soon learn that it is a labor of love richly rewarded.

Those contemplating getting their first dog often hesitate before doing so because they do not know about the care of dogs and are afraid to face the responsibilities that fall on the shoulders of all dog owners.

We suggest that you be careful to obtain the dog from a reliable and established breeder. Place yourself in his hands, stating exactly what you require, and you will probably have no cause for complaint.

The choice of breed must to a very great extent be covered by financial consideration. Not only in the initial cost of purchase but also expenses in feeding, etc.

First, do not start out with the idea that you are going to buy a sound, healthy, well bred puppy for much less than \$25.00 as a starting price. To expect to get a sound, healthy dog, especially for a child, for \$10 or \$15 is putting just too much strain on common sense. Do not buy the dog too young. If possible buy one over six months old. If the dog is for a child a female is the best in all respects.

—C. E. HARBISON

"I WANT A GOOD DOG"

Dear Mr. Harbison,
House & Garden's DOG MART

I understand that I am free to call upon your long experience in canine matters and the intimate knowledge of breeds and breeders.

I am checking the breed of dog that appeals to me. Will you please put me in touch with a reliable kennel that offers dogs of this breed? I understand this inquiry implies no obligation to buy.

TERRIERS

- ☐ Airedale Terriers
- ☐ Bedlington Terriers
- ☐ Bull Terriers
- ☐ Cairn Terriers
- ☐ Dandie Dinmonts
- ☐ Fox Terriers
- ☐ Irish Terriers
- ☐ Kerry Blue Terriers
- ☐ Manchester Terriers
- ☐ Miniature Pinschers
- ☐ Schnauzers
- ☐ Scottish Terriers
- ☐ Sealyham Terriers
- ☐ Skye Terriers
- ☐ Welsh Terriers
- ☐ West Highland Whites

TOY DOGS

- ☐ Brussels Griffons
- ☐ Chihuahuas
- ☐ English Toy Spaniels
- ☐ Japanese Spaniels
- ☐ Papillons
- ☐ Pekingese
- ☐ Pomeranians

SPORTING DOGS

- ☐ Chesapeake Bays
- ☐ Cocker Spaniels
- ☐ English Setters
- ☐ English Springer
- ☐ Gordon Setters
- ☐ Irish Setters
- ☐ Irish Water Spaniels
- ☐ Labrador Retrievers
- ☐ Pointers

SPORTING HOUNDS

- ☐ Afghan Hounds
- ☐ Beagles
- ☐ Bloodhounds
- ☐ Borzoi
- ☐ Dachshunds
- ☐ Greyhounds
- ☐ Irish Wolfhounds
- ☐ Norwegian Elkhounds
- ☐ Salukis
- ☐ Scottish Deerhounds
- ☐ Whippets

WORKING DOGS

- ☐ Boxers
- ☐ Briards
- ☐ Collies
- ☐ Doberman Pinschers
- ☐ Great Danes
- ☐ Mastiffs
- ☐ Newfoundlands
- ☐ Old English Sheepdogs
- ☐ Samoyeds
- ☐ Shepherd Dogs
- ☐ Shetland Sheepdogs
- ☐ St. Bernards

NON-SPORTING DOGS

- ☐ Boston Terriers
- ☐ Bulldogs
- ☐ Chow Chows
- ☐ Dalmatians
- ☐ French Bulldogs
- ☐ Keeshonden
- ☐ Poodles
- ☐ Schnauzers

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MAZELAINE BOXERS

For Discriminating People



A wide selection of choice pure bred Boxers standing, sitting and lying. Puppies will be proud to win and exhibit...

MAZELAINE KENNEL

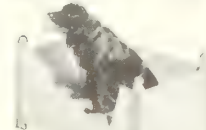
Mr. & Mrs. John P. Wagner
1231 N. Edison St. Milwaukee, Wis.

A LONG LIFE AND A HEALTHY

ONE IN A HODGSON KENNEL

* Set it up yourself! Delivered in well-made sections of red cedar—weather-proof and vermin-proof. Prices from \$15. All sizes for all breeds.
Order now, or write for free Catalog ZG-10.

2 ft. x 2 1/2 ft. . . \$18.00
2 1/2 ft. x 4 ft. . . 20.00
3 1/2 ft. x 5 ft. . . 27.50



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1108 Commonwealth Ave., Boston, 730 Fifth Ave., at 57th St., New York.

DOG BEDS
18 in. x 24 in. . . \$ 6.50
24 in. x 30 in. . . 10.00
30 in. x 42 in. . . 15.00



GET THIS FREE MILLER'S "Package of Joy" For Your Dog

ALL THIS!

Contains samples of delicious meat-vitamin-mineral-rich Miller's Kibbles, the helpful booklet "Happier Living for Your Dog," and information on "How To Teach Your Dog Tricks." All free to dog owners—just send us your name.

Miller's Dog Foods
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Feed Miller's KIBBLES

Wash Your Dog With



GLOVER'S KENNEL and FLEA SOAP

DOES MANY THINGS FOR HIM!

Cleanses thoroughly; removes Doggy Odor; kills Fleas and Lice; deodorizes; adds lustre to coat. Economical! Try it!



GLOVER'S Double Action FLEA POWDER

KILLS FLEAS

and LICE on Dogs and Cats

Does not merely stun them. Contains Rotenone and other Derris Extractives with Pyrethrum Flowers. Also kills Ants, Roaches, Bed Bugs and Plant Lice. Safe and sure. Economical. Money-back guarantee.

Free to HORSE OWNERS

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Littleton, Wisconsin Co., Dept. 6
112 W. North Ave., Baltimore, Md.

"STOP THAT ITCH!"



BEGS YOUR DOG

TRY FEEDING FLEISCHMANN'S NEW HIGH-VITAMIN YEAST FOR DOGS

• Your dog's tormenting itch may be due to a diet deficiency. Try mixing Fleischmann's NEW High-Vitamin Yeast for Dogs regularly with his meals.

This improved new yeast gives him 6 times more Vitamin B. It's rich in Vitamin G. And it supplies 10 times as much "sunshine" Vitamin D as U.S.P. standard cod-liver oil! No increase in price—a bargain in vitamins! Pleasant flavor. Help your dog! Buy him Fleischmann's NEW High-Vitamin Yeast for Dogs—today!



In cans: 3 1/2 oz., 25¢; 8 oz., 50¢; 1 lb., 85¢; 5 lbs., \$3.50; 10 lbs., \$6; 25-lb. drum, \$14. All prices delivered. If your dealer hasn't it, write Standard Brand, Inc., Dept. HG-7, 595 Madison Ave., N. Y.

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NO-CHOKE HARNESS

Handmade to Fit Dog
BEAUTIFUL DISTINCTIVE HUMANE



Genuine Leather. Red, Black or Tan. Chrome Buckles. Easy to Adjust
With order give age, breed, girth of dog.

Harness \$4.75
Matching 7'6" Leash \$3.00

Send Check or Money Order to
EDGAR JOHN BLOOM
TIFFIN, OHIO

—YOU WILL BE SATISFIED—

Keep Your Dogs FREE FROM WORMS

WRITE FOR FREE BOOKLET No. 652

NEMA WORM CAPSULES

EFFECTIVELY REMOVE LARGE ROUNDWORMS AND HOOKWORMS IN DOGS OF ALL BREEDS AND ALL AGES DEPENDABLE

Nema Booklet tells you about worms

Write to Animal Industry Dept. 1, N. E. A. PARKE, DAVIS & CO., DETROIT, MICH.
Drug Stores Sell Parke-Davis Products



DRESS 'EM UP!

Keep them looking their best with Duplex Dog Dresser! Price \$1. Extra blades 5 for 50¢. Duplex File \$1. Nail Nip \$2. Indiv. Breed Charts for 16 breeds. Each 25¢.

DUPLEX DOG DRESSER
Mystic, Conn.



1839

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Grogan Company

GROGAN BUILDING
PITTSBURGH, PENNA.

Hand-made MINIATURES

in sterling silver, as complete and finished as the lovely pieces from which they are copied. An idea of their size and detail may be had in comparison with the cigarettes.

Candelabra, \$30; tea set (5 pieces), \$22; set of 5 platters with stand, \$30; tea caddy, \$10; cup, \$3; dinner plate, \$5; flatware setting, \$5. Many other pieces.



A CLEVERLY balanced way to insure genuine pleasure would be to give the new bride this miniature scale. She'll find it worth its weight in decorative possibilities. 12" high and tagged at \$9. In polished or antique brass or pewter finish. Small matching flower pots at \$1.50 each. From the Rendezvous Gift Shop, in Asbury Park, N. J.



DEFINITELY AUTUMN 1939 are these novel pottery acorn dishes in deep wood brown with a gay yellow leaf. For soups, creamed dishes, candies and innumerable uses. Made in Northern Italy, with a particularly fine glaze. The large size is priced \$5.00; individuals at \$3.75 each. Carbone, 342 Boylston Street, Boston, Massachusetts



NOTHING could be more conducive to the feeling of well-being that breakfast in bed engenders than this ciel blue English China "early morning" breakfast set on its sturdy pink wooden tray. Six-piece English china set \$27.50, tray \$6.50. Staffordshire flower, an added note of gaiety, \$4.75. At Alice Marks, 6 East 52nd St., N. Y. C.



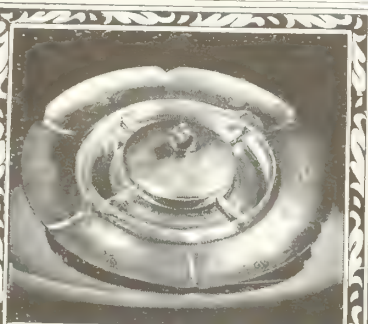
"Isola Bella" SCENIC WALLPAPER

Exquisitely colored vista of a "beautiful isle" in the sapphire waters of Lake Maggiore. An early 19th Century creation of Zuber & Cie, of Alsace, requiring 735 hand blocks in the printing. Set of 18 breadths, 18 in. wide, 12 ft. high, \$325. Ask for booklet H-10.

A. J. Diamond & Co.

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1515 Walnut St. Philadelphia
Spread Eagle Mansion
Stratford, Pa.

Sole American Agents for Zuber & Cie,
Dresdner & Kuhn, Paul Dumas



A revolving relish and cheese dish with cover. Glass lining is removable so that dish can be used as a Lazy Susan. Of handwrought aluminum, 18" in diameter, \$15.

● It's Lohengrin time at Ovington's — and our seven great floors sing out in a mighty chorus of new gifts for brides!

Send for our Gift Book "C"

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437 Fifth Avenue, N. Y.



RESULTS ARE CERTAIN
WHEN YOU CONSULT
A DECORATOR

Adams Inc.
INDIANAPOLIS
AND
HARBOR SPRINGS, MICH.

"for me, Darling?...
Oh, they are Beautiful!"

SPECIAL PRICES: Sheraton Card Table 29" high, 48" deep, 36" long, \$38.00
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Biggs authentic hand-made reproductions are identical... in every detail... to the fine old furniture which brought joy and comfort to the splendid homes of our gracious Colonial forebears. Backed by fifty years of experience, Biggs reproductions are admirable tributes to the cherished originals from which they are faithfully copied.

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SEND FOR THE FREE FULLY ILLUSTRATED BOOK "AUTHENTIC COLONIAL REPRODUCTIONS"

AROUND



If you are interested in any of the things shown on these pages, kindly send your checks or money orders directly to the shops listed here.



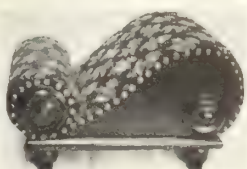
PRELUDE to a perfect dinner party—Martinis poured from this stunning mixer. Sparklingly clear and beautifully cut crystal with sterling top and spoon, it is priced at \$22.00 complete. Cocktail glasses cut in the same lovely design with sturdy square bases at \$50.00 a dozen. May be ordered direct from The Grogan Company, in Pittsburgh, Penna.



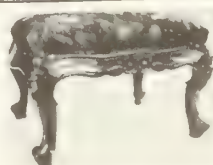
ADD spice to your table setting with the last word in merry-go-round condiment sets. The solid mahogany stand has a brass gallery rail to guard the mustard, horseradish jars and the cunningly topped vinegar, Worcestershire, tabasco and oil bottles. Complete, \$10.00. From The Lennox Shop, 1127 Broadway, Hewlett, Long Island, New York



FISH for compliments and get them with these exciting new guest towels. Two (not three) little fishes in bright marine colors rollick among waving seaweed. A green ground becomes them, but they are equally at home on peach, white or blue linen huck. \$2.25 is the cost of each from Grande Maison de Blanc at 746 Fifth Ave., N. Y. C.



No. 100



No. 110

A SMART GIFT . . . of the romantic past

Early American Footstools used in New Orleans about 1800. Hand made from Central American mahogany, skillfully copied by expert craftsmen. Upholstered in antique velvet. Just over 1 foot, or sold lamp or other colors suggested by customer. Needlepoint may be tailored to customer. Order by number. No. 100 is 16"x12"x9" high. No. 110 is 15"x12"x10" high.

Price \$15.00 each or \$28.00 a pair, or one of each

There is no gift more appropriate or acceptable for the home

JOHN H. STROOP

CRICHTON, ALA.



PICKLED OAK WITH PEWTER

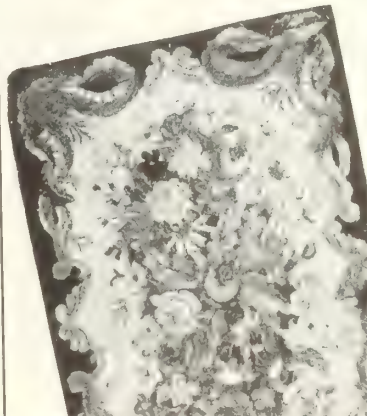
Nest of Three Tables

Pickled Oak with Pewter Band

30" LONG
14" WIDE
25" HIGH

RENA ROSENTHAL INC.
485 Madison Avenue At 52nd Street New York, N. Y.

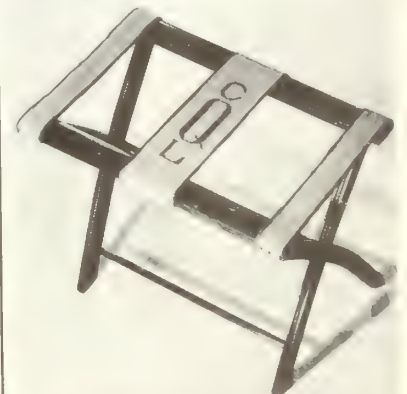
★ "ROSEMONT" Hooked Rugs



★THE most beautiful of the old Colonial designs. Hooked with the old-time hand hooks. Historic designs, reproductions of Metropolitan Museum rugs. Also HAND TIED CANOPIES "Lover's Knot" and other Colonial coverlets.

It is so easy to let one not believe of the beauty.

LAURA H. COPENHAVER
"ROSEMONT" MARION, VIRGINIA

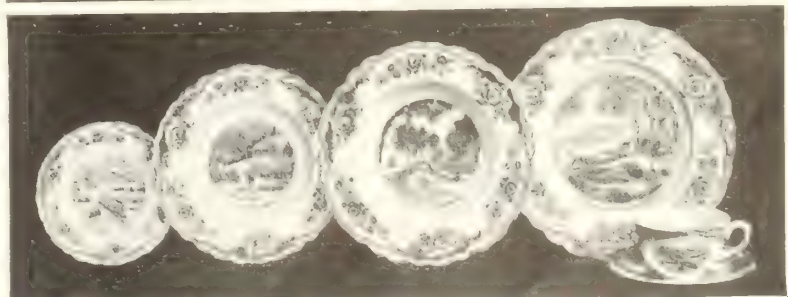


Monogram in Needlework

—makes the luggage rack gift more personal. It's new, easy to work and a smart gift for Christmas. Complete with yarns, monogram stamped on canvas, 8.50; with monogram finished in needlepoint, 12.50. Rack in ivory, mahogany or walnut finish.

Alice Maynard

558 MADISON AVE., NEW YORK



For your dining room, so proudly present, for the first time, our own dinnerware, with American Scenes. Made on an embossed slip, so lovely to the eye by England's famous Crown Ducal Potteries, in American Blue or Colonial Pink, the four scenes in the Currier and Ives manner appear with all the charm of old prints, making the sets appealing to all lovers of the early American.

20 piece service for 4—\$ 5.95
42 piece service for 6— 17.95
63 piece service for 8— 27.55
106 piece service for 12— 47.75

Shipping charges prepaid on all joining states, otherwise collect.



Your own selection, from our able from full open stock at correspondingly low prices.

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Fall Term Commences October 4th

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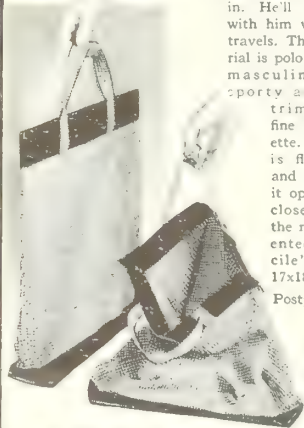
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Established 1916

New York City

THE WESTBURY FOR A MAN'S OWN ROOM

He'll use it for laundry and dozens of other purposes that only a man would think of. He'll probably like it better than anything you've given him since that old pair of red bedroom slippers he still clogs around in. He'll take it with him when he travels. The material is polo suiting, masculine and sporty and the trimmings fine leatherette. Bottom is flexible and flat and it opens and closes with the new patented "Fa-cile" top. 17x18 inches. Postpaid \$2.50



*The new "Fa-cile" top opens wide and rigid and snaps shut quick and tight.

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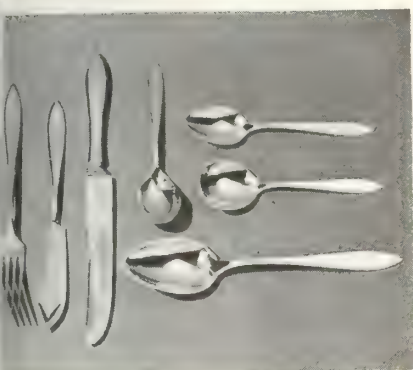
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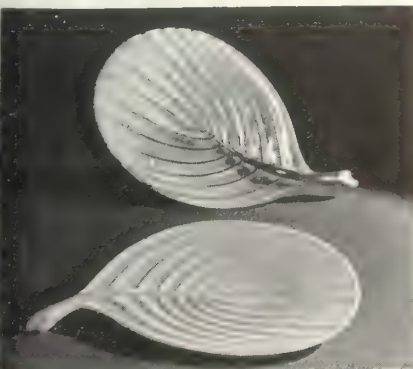
AROUND



THIS sophisticated of crystal serving dishes obligingly offers two compartments to smooth the path of the hostess who must conserve table space. With satin stripe cutting and non-tarnishable chrome handle, it may be used for hot as well as for cold food. Priced at \$7.95. From Hammacher Schlemmer, 145 East 57th Street, New York City



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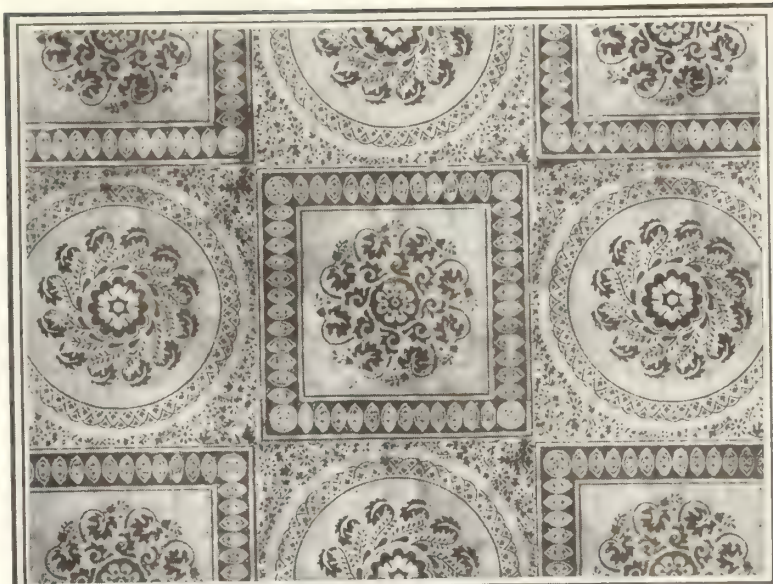
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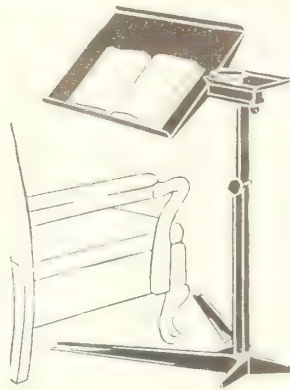
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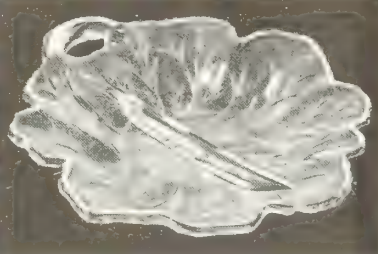
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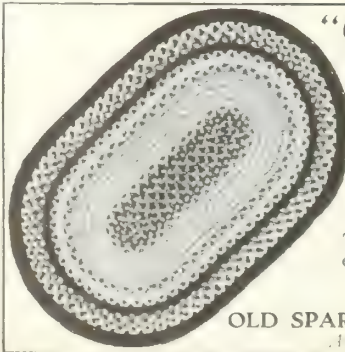
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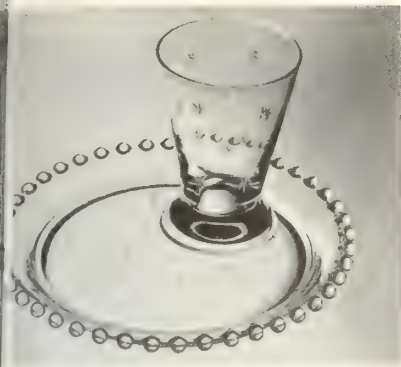
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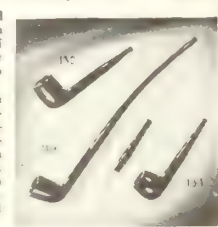
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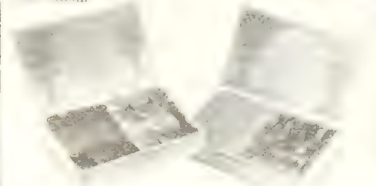
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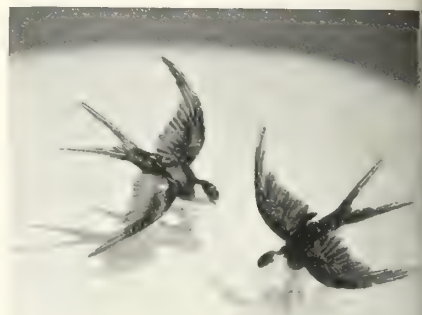
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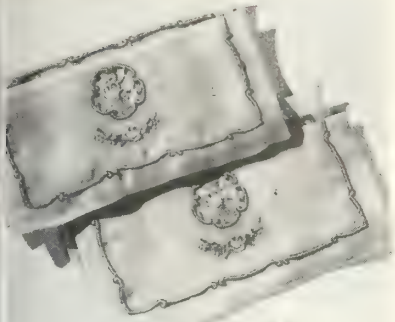
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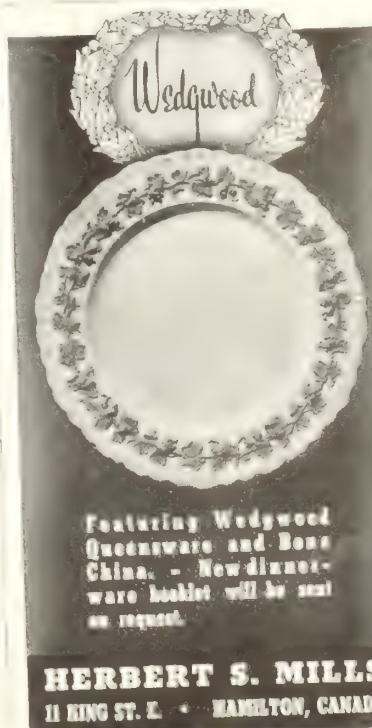
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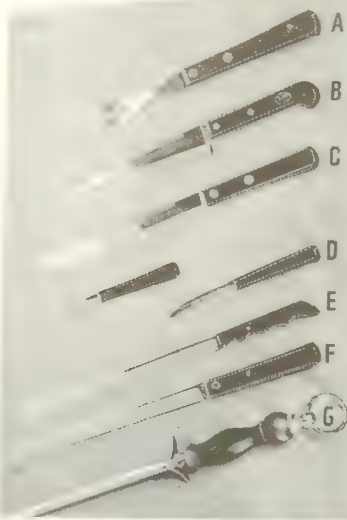
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The original and only authentic SPINETGRAND Piano—the Grand in Spinnet form.

Two outstanding pianos of Tonal Excellence, and Beauty of Design... lauded by the press, musicians and decorators.

Distinguished from all others by their Character, Grace and Beauty. Do not confuse them with the many substitutes. Send for booklet "H" and MATHUSHEK'S musical map of Manhattan and The Fair.

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Est. 1893

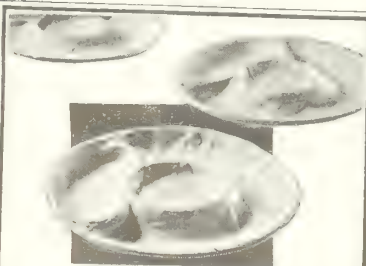
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The Spinnet Cabinet



The vertical in Spinnet form... designed and fashioned after the original SPINETGRAND.

TANGY DELIGHT



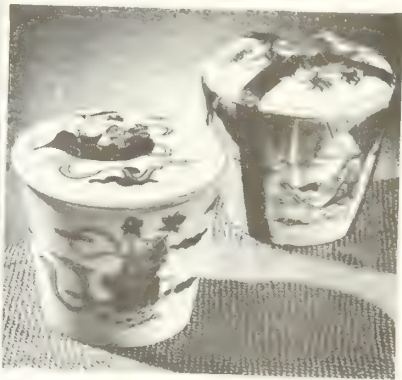
Artichoke Plates

\$5.50 half doz.

Because of the tremendous shipments of these Artichoke plates we are importing from England, we are able to offer them at a very low price. The water depression holds the artichoke itself. A well-known fact. Shipped express collect.

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Ginger Root... delicious sugared goodness with a sharp, tangy flavor you'll like. Here's a treat for you and your friends: 1 oz. of it in a gaily decorated jar, wrapped as a gift if you desire. When the ginger is gone, the jar has innumerable uses.

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YAMANAKA

680 Fifth Ave., New York

SHOPPING

CLEVER is the word for this handsome cigarette box that in the twinkling of an eye converts top and base into two ashtrays. An old English reproduction, heavily silver plated on copper with applied gadroon mounts. A decorative and practical accessory, priced at \$6.75 from the Park Curiosity Shop, 536 Madison Avenue, New York City



Don't mix your drinks or your glasses! No trick at all to keep track of whose-is-whose. Simply write in the name of your guest with pencil on the frosted insert of this crystal highball glass. The identifying pencil marking washes off in a jiffy with just soap and water. Priced at \$3.00 a dozen from Neiman-Marcus, Dallas, Texas



For the hostess with a watchful eye for unusual menu touches, this Treasure Chest of three 10-oz. jars of fruits in liquor—Oranges in Grenadine, Brandied Dates, and Prunes in Rum will prove a boon. The California redwood chest has many uses empty. \$2.50 prepaid. Fox Shoppe, 132 El Camino Real, Redwood City, California



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—you can learn about color harmony, textiles, lighting, arrangement, modern and period furniture, backgrounds, etc. The course of instruction (established in 1922) consists of 30 lessons and four graphically illustrated text books, which will form a valuable reference library.

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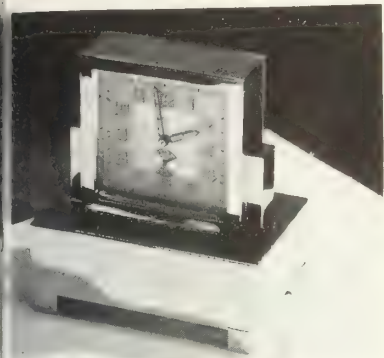
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Smart Modern Simplicity
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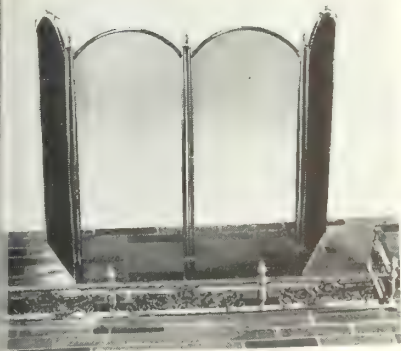
ROUND



If music hath charms, being awakened by a sparkling little melody should surely help to dispel the morning gloom. Of fine chromium finish with a guaranteed Swiss movement and radium dial, this musical alarm clock plays two tunes for the alarm. The price is \$8.75 postpaid. It may be obtained from Daniel Low & Company, Salem, Massachusetts

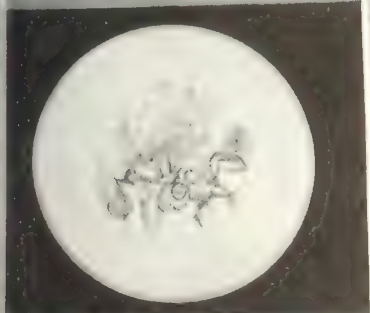


THE immortal lovers, Héloïse and Abelard, carved by Rheme in American walnut, grace this mirrored bracket shelf. Hand-carved laurel leaves encircle lower half of mirror. Bracket 11" high, mirror 8" wide. Miniatures 4" high. Complete \$4.50. Christine Chadwick's House & Garden Shop, 122 Millington Rd., Schenectady, N. Y.



EVER a welcome gift are these guardians of the hearth. Each panel of the fine black mesh screen is bound with solid brass and is adjustable to any fireplace. Priced at \$14.00. The gracefully patterned fender of solid brass measures 48" and costs \$16.50. Express additional. Obtainable from Adolph Silverstone, 21 Allen Street, N. Y. C.

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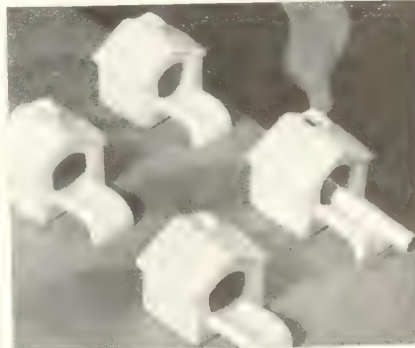
From colorful Belgium Léron brings "Cordon"—beautiful Terry towels to tingle your skin. (They're as invigorating as bubbling champagne!) Take your choice of latest Continental colors: petal pink, white, pearl gray, Delphinium blue and a new, exclusively Léron shade—French Ivory.

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Perky Little Ash Trays that masquerade as Houses, and cunningly contrive to keep your cigarette ashes from blowing around. Smoke rises cozily from the chimney, when your cigarette rests on the door sill. Line them up on your dinner table, use them for favors, poke them in odd, convenient corners about the house. Of white porcelain, they are made in the U.S.A., and patented.

\$2.00 per half dozen
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Write for color catalog and price list.

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Crystal Horses for Bookends

\$4 a pair postpaid in U. S. A.

Delicate to look at but solid and hard to damage. As lovely as they have sparkling distinction but you can use them without being afraid of accidents. For your attention, they are made of matched glass. To give new life and light to a room. For value compare them with items costing \$7.50. As gifts they are welcomed by man, woman or child.

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FREE: An exciting catalogue of wood-carved dogs, horses, birds, fish; also rare items in porcelain and Venetian glass.

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House & Garden Shop
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—FREE—

Catalogue "G" of Imports and American Types

KIMPORT DOLLS
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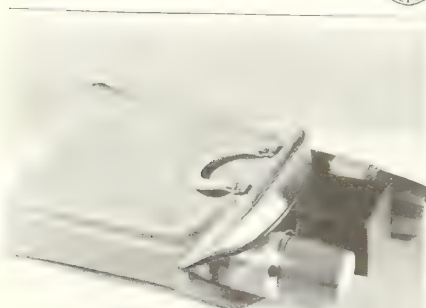
In keeping with the trend toward elegance, table laces impart a richness and beauty which no other table coverings quite equal. We are now presenting a fine collection of imported lace cloths, distinguished by the artistry of their designs and delicacy of hand needlework. Illustrated is an exquisite example—a Milan and Point de Venice lace table cloth (80 x 144 inches) and twelve napkins. The set, \$900. Many are more modestly priced.

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NEW YORK



OUTING KIT

A MUST for motoring and football. An outing kit that contains two quart size thermos bottles each with 4 cups and a sandwich box neatly fitted in a pigskinlike case.

Complete **\$6.85**

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"The Smart Gift Shop of New York"
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TWICE the fun! These amusing double old-fashioned glasses are a substantial handful and hold a man-sized drink. Of Belgian glass with heavy base, they come eight to the set. In lovely smoky tones of green, blue, amethyst and topaz—each a different color. Reasonably priced at \$3.50 for 8. At Dennison, 220 Fifth Avenue, New York City



DAINTY as lace doilies are these hand-decorated tôle trays with their perforated borders. And useful, too, are the three sizes to fit the need of the moment—10"—13"—15" in diameter. White with gold or obtainable in any pastel color combination. \$6.50 for set of 3, parcel post collect. Hand Craft Studio, Inc., 782 Lexington Ave., N. Y. C.



INDULGE the bride's vanity, or your own, with this compact duplex overnight case. Measures only 11" x 9" x 6½". Washable alligator-grain canvas in red, blue, brown, white or natural color rawhide fabric. Toilet equipment completely separate from bottom compartment. \$15 from Hardy Luggage, 501 Madison Ave., N. Y. C.



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YOU'LL yearn for this box of hors d'œuvres so that you can make a complete and intriguing cocktail tray on a moment's notice. Here is something to tempt every palate: pâté de poulet, lime marmalade, smoked turkey, a piquant meat sauce and Bengal savory. For \$2.25 prepaid. Jane Amherst, at 1107 N. E. 47th Avenue, Portland, Oregon



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of
perfection

As illustrated: Louis XVth bed (6 ft., 6 ins. long; 5 ft. wide). Extra large Simmons Beautyrest mattress, Beautyrest box spring, Silver-striped taffeta spread in your choice of color. The ensemble complete, 245.00 (Bedstead only, in choice of upholstery fabrics, 84.50)

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Hale's own exclusive French antiqued finish... peach and gold. Hand carved posts. Elegant striped spread of silver and taffeta. Extra long, extra wide... room enough to stretch out and loll contentedly. Sumptuously comfortable... a new, deeper Simmons Beautyrest mattress, firm, medium, or petal soft as you prefer. Pink of perfection... all the extra luxuries that a shop specializing in sleep can give you so superbly well.

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TABLE BELL of French Porcelain, hand painted with gold rose-bouquets on peach, turquoise, white, chartreuse; bronze mounted \$12.50

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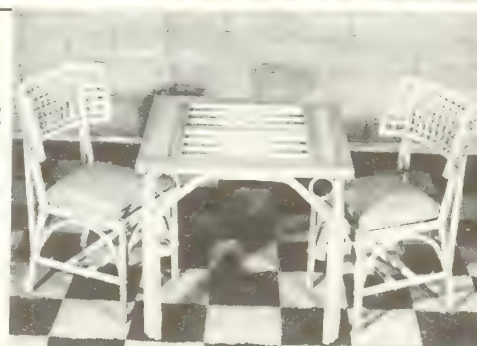
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and we will ship from our Smoke House, express prepaid, a tender, juicy 8 lb. bird ready to serve 12 to 15 gentlemen at dinner—unless you want for cocktail! Money back if you're not pleased! Send order 10 DAY to JOHN FAHRER, Sales Manager.

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Enchanting copies of old-fashioned tin trays, painted dead white, with a choice of seven fruit designs: Apples, Pears, Grapes, Plums, Cherries, Apricots, or Strawberries, in natural colors or painted to match the color scheme of your room. Each tray comes with disc attached for hanging. Use them as trays or in groups on the wall as prints. They are 13" x 10".

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THIS irrepressibly cheerful bird-feeder, inspired by our April cover and especially designed by Malcolm's House & Garden store is certain to extend a warm welcome to small feathered friends during the lean months. It comes to you filled with sunflower seed, post-paid \$2.95. Malcolm's, 524 North Charles St., Baltimore, Maryland




Choice Bit

FOR A BRIDE'S GIFT

... this bright crystal bowl with an etched crystal bird to top its polished brass cover. Charming in parts as powder jars. Decorative as candy dishes, and useful in many other ways. 6" high. \$3.50 each.

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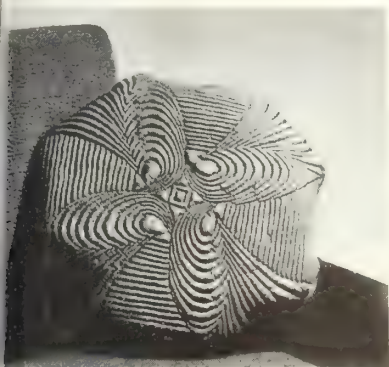
ROUND



THE BRIDE will get double use and double pleasure from these attractive hurricane lamps. For variety, the delicately etched crystal chimneys may be removed and the sterling silver bases used as candlesticks. So very modestly priced is this gift at \$10.00 a pair. From Lambert Brothers, 60th St. & Lexington Avenue, N. Y. C.



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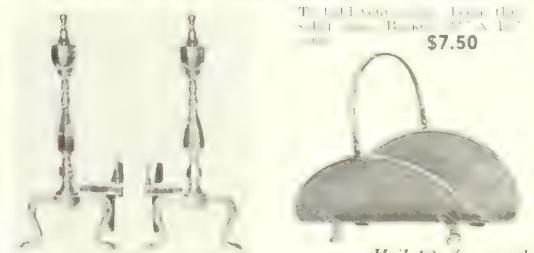


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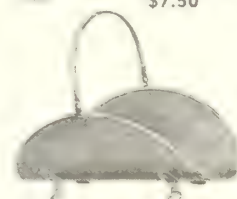
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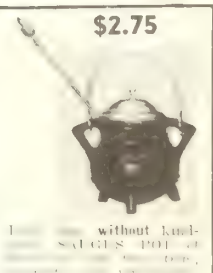
• BRASS for ENDURING CHARM •



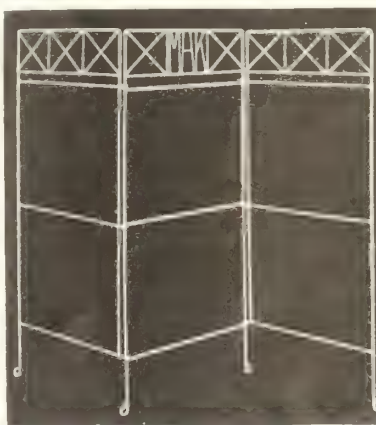
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Established 1898
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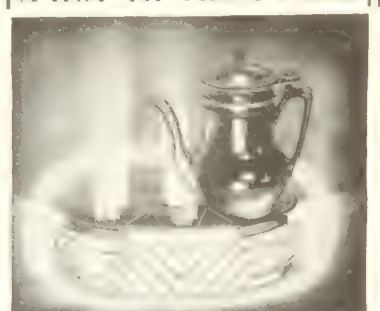


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1049 Bardstown Road Louisville, Ky. 906 N. Michigan Ave. Chicago, Ill.



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To keep the heat in the morning breakfast, a glass teapot is the answer to this **LITTLE TABLE WARMER**. The radiating colored glass body, illuminated by two candles, is covered with a chrome plated shell. The teapot is made of clear glass and has a chrome plated handle and spout. **ROSE, AMBER or CRYSTAL** 11" long; 6" wide; 3" high \$3.95

Extra slow-burning candles, box of 12—75c

BAZAR FRANÇAIS
Est. 1877

The House of French Cuisine Equipment
666 Sixth Avenue New York City

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Just write to the addresses given for any of the interesting booklets listed here (and in Section II). They'll be sent to you free of charge, unless a price is specified.

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CARRY ME BACK TO OLD VIRGINIA is a beautiful picture book of Utopian vacation spots and famous landmarks to visit in the Old Dominion—historic shrines, national and state parks; battlefields; seashore and forests. Complete historical and informative notes accompany each picture. VIRGINIA CONSERVATION COMMISSION, ROOM 811, 917 CAPITOL ST., RICHMOND, VA.

CUNARD WHITE STAR Sailings and Rates. Here's a pocket index of trans-Atlantic sailings, cruises and rates to help you plan a perfect holiday. It also tells how you can explore Europe in your own car. CUNARD WHITE STAR LINE, DEPT. G-10, 25 BROADWAY, NEW YORK CITY.

TO EUROPE on America's Fastest Liner takes you aboard the cabin ship Manhattan—shows you the luxury and comfort of "the American way" to Ireland, England, France and Germany—pictures the ship from stem to stern—diagrams each deck to help you choose your accommodations. U. S. LINES, DEPT. G-10, 1 BROADWAY, N. Y. C.

NEARBY HAWAII. that glamorous bit of the United States, sends a booklet on its lore and history, its weather and sports and diversions, its geography and resources, club life and living costs—all illustrated with alluring views of the "crossroads of the Pacific". HAWAII TOURIST BUREAU, DEPT. G-10, 4 MAIN STREET, SAN FRANCISCO, CAL.

BERMUDA pictures a happy escape to fun and lazy living—just 5 hours away by air or 40 by ship. To the sights to see, the sports to enjoy and a detailed map of the island, it adds another folder on transportation, hotels, costs and—the weather! BERMUDA TRADE DEVELOPMENT BOARD, DEPT. G-10, 500 FIFTH AVE., NEW YORK CITY.

ATLANTIC CITY is the title of an exciting picture book on what to see, what to do, and where to go in this famous health and pleasure resort—and suggests activities to suit every mood the year 'round. There are views of the boardwalk, the lighthouse, the horse show and special points of interest to visit. CITY PRESS HEADQUARTERS, ROOM 210, CONVENTION HALL, ATLANTIC CITY, N. J.

THE LURE OF THE BERKSHIRES is an exciting picture story of the year 'round beauties and activities of Berkshire County. It also provides a brief historical sketch of the section and many notes on the natural resources, fairs, agriculture, hunting and other sports opportunities. BERKSHIRE HILLS CONFERENCE, ROOM A-6, BERKSHIRE COUNTY COURT HOUSE, PITTSFIELD, MASS.

LEIPZIG TRADE FAIRS brings a glimpse of the cosmopolitan nature of this 700-year-old market and its thousands of exhibitors of arts and crafts, house and kitchen wares, textiles, furniture and jewelry. The booklet also lists representatives in this country who can provide detailed information as to advance reservations, visas, etc. LEIPZIG TRADE FAIR, INC., 10 E. 40TH ST., N. Y. C.

THE VALLEY OF WESTERN MASSACHUSETTS. A beautiful picture book invites you to explore and enjoy

summits, the splendor of the Mohawk Trail. There are photographs and notes on spots of beauty and historical interest available for summer or year-round homes. PIONEER VALLEY ASSOCIATION

Gardens

BULBS FROM HOLLAND is a 64-page catalog from the Wayside Gardens, illustrated in color. It lists Tulips of all types, Daffodils, Hyacinths, and smaller bulbs; hardy rock plants; Roses and perennials. WAYSIDE GARDENS, DEPT. G-10, 30 MENTOR AVE., MENTOR, O.

SCHEEPERS' Beauty from Bulbs offers gardeners a discriminating listing of Tulips, Daffodils, Hyacinths, a particularly fine collection of Lilies, and an assortment of smaller bulbs, many shown in full color. JOHN SCHEEPERS, INC., DEPT. G-10, BROOKVILLE, L. I., N. Y.

PEAT INSTITUTE of America offers, to solve your garden problems, "Planting Bulbs", and "Winter Mulching". Please mention by name the booklet in which you are interested. PEAT INSTITUTE OF AMERICA, DEPT. HG-10, 155 JOHN ST., N. Y. C.

FENCES OF RUSTIC WOOD is a picture catalog of all types of cedar and chestnut fences—peeled pickets reminiscent of Colonial days—woven wood fences from France—hurdles and post-and-rail-varieties, sturdy and attractive. ANCHOR POST FENCE CO., 6555 EASTERN AVE., BALTIMORE, MD.

STUMPP & WALTER'S Bulbs for 1939 features five new exhibition tulips—"Yellow Giant," "Dido," "King George V," "The Bishop," and "City of Haarlem," and—for a beautiful early blooming garden in the Spring—lists advance offerings for fall planting of standard and new varieties of hyacinths, daffodils and tulips. STUMPP & WALLER, DEPT. H, 132 CHURCH ST., N. Y. C.

SCHLING'S new Fall bulb catalog is a handsome little book showing tulips of all types, and new and familiar varieties of Narcissi, Hyacinths and Lilies. Several pages are devoted to perennial plants, Iris and Delphiniums, and three pages to roses. Bulbs of all sorts for Fall planting are also included. MAX SCHLING SEEDSMEN, MADISON AVE. AT 59TH ST., N. Y. C.

BURPEE'S BULBS is a colorful catalog listing hundreds of varieties to plant now for beautiful Spring gardens. There's a section on bulbs for indoor winter flowering and one on perennial flower seeds—plants that live on for years. W. ATLEE BURPEE CO., DEPT. G-10, BURPEE BLDG., PHILADELPHIA, PENNSYLVANIA.

RUSTICRAFT FENCES is a study of actual installations, from which you can choose the kind you need. It includes English hurdle fences, French picket types, red cedar pickets, and many others for farm and estate. RUSTICRAFT FENCE CO., DEPT. G-10, MALVERN, PA.

HOW TO MAKE out of garden waste, an artificial manure, with the nourishing properties of the real, is interesting news for gardeners who find this indispensable fertilizer difficult to obtain. ANCO WORKS, DEPT. G, CARLISLE, PA.

IMPORTED AND NATIVE BULBS lists a gorgeous collection of flowering bulbs—Tulips, Narcissus or Daffodils. Hyacinths for exhibiting. Iris, and scores of smaller varieties for the rock garden and indoor culture. Illustrated throughout in color. THE COUNTRY BULB CO., 100 BROADWAY, N. Y. C.

BRAND PEONY FARMS, with their current catalog, point the way to a beautiful garden next year by listing all the favorite peonies and many exclusive varieties. They also offer an unusual collection of dainty French Lilacs, including Edith Cavell, Katherine Havemeyer, Victor Lemoine and many others. BRAND PEONY FARMS, INC., Box 408, FARBULT, MINN.

Heating and Air Conditioning

YOUR GUIDE to Dependable Low-Cost Heating, Hot Water and Air Conditioning is a new edition of an informative booklet on Fitzgibbons boilers for oil, gas or automatic stoker. Special booklet for architects also available on request. FITZGIBBONS BOILER CO., DEPT. HG-10, 101 PARK AVENUE, N. Y. C.

BURNHAM HOME HEATING HELPS will help you decide which type of heating system is best suited to your needs. It expresses an impartial view of the various types of heating systems and the burning of various types of fuel. BURNHAM BOILER CORP., DEPT. G-10, IRVINGTON, NEW YORK.

WE TURN ON THE HEAT explains what happens inside the automatic thermostat that controls your heating system—makes clear the difference between a conventional thermostat and the more efficient heat-accelerating type. MINNEAPOLIS-HONEYWELL REGULATOR CO., DEPT. G-10, 2790 4TH AVE. S., MINNEAPOLIS, MINN.

Kitchens and Bathrooms

KITCHENS OF DISTINCTION shows beautiful ensembles of Coppes cabinets, with such clever accessories as Glide-away tables, interior and counter-top lighting, plan desks and efficient storage sections. It answers all your questions—gives full specifications—lists 18 available colors! COPPES, INC., DEPT. G-10, NAPPANEE, IND.

HOW MONEL Can Modernize Your Home is a practical guide to kitchen modernization, with before-and-after pictures, and views of appliances now available with Monel parts—tables, ranges, sinks, washing machine tubs, and other shining, stainless equipment. INTERNATIONAL NICKEL CO., DEPT. G-10, 73 WALL ST., N. Y. C.

BACKGROUNDS FOR LIVING is a folder of "Insulite Interiors" that show how this sturdy insulating wallboard, with its neatly locking joints, serves both those who prefer plaster finish, and those who want the decorative effect of the board itself. THE INSULITE CO., DEPT. HG-109, MINNEAPOLIS, MINNESOTA.

Building and Remodeling

FACTS ABOUT TILE is an informative new booklet, illustrated in color, containing important information on tile and its varied applications in building and remodeling. Especially interesting are the chapter on the true economy of tile and the fact-filled question and answer pages. TILE MANUFACTURERS' ASSOCIATION, DEPT. G-10, 19 WEST 44TH ST., NEW YORK CITY.

THE HOME ELEVATOR PROBLEM is solved by an "Elevette" located in a stairwell, closet or corner. Or by an "Inclinitor" that rides you smoothly up the stairway—and folds neatly against the wall when not in use! INCLINATOR CO. OF AMERICA, DEPT. G-10, 307 So. CAMERON ST., HARRISBURG, PA.

OAK FLOOR. Problems of laying, finishing and care of fine oak floors authoritatively dealt with in a booklet for those who plan to put new floors, or merely to give right to old ones. NATIONAL OAK FLOOR MFRS. ASSN., DEPT. G-10, 830 DER BLDG., MEMPHIS, TENN.

THE DOOR TO A NEW LIFE of a "lift" to invalids and older folk. an illustrated story of the Shepherd Homelift, easily installed in any home operating automatically and safely, any lighting circuit. SHEPARD ELEVATOR CO., DEPT. G-10, 2429 COLERAIN AVE., CINCINNATI, OHIO.

NU-WOOD INTERIORS. Page a page of them, photographed from actual installations, suggest many ways to this interestingly textured wall and ceiling board that takes the place of plaster, or goes over old walls, insulates, deadens sound, is fire-resistant. WOOD CONVERSION CO., RM. 113, 1ST NATL. BANK BLDG., ST. PAUL, MINN.

HODGSON HOUSES AND CAMPS catalog of a manufacturer who has been producing prefabricated homes since 1909. "gay 90's", shows photographs, floor plans, prices of attractive ready-to-put-up homes—and includes camp equipment, garages, kennels and playhouses. E. F. HODGSON CO., DEPT. XG-10, 111 COMMONWEALTH AVE., BOSTON, MASS.

MASONITE in Home Design, Construction and Decoration is a book brimming with ideas—with room schemes in full color, and photographs showing homes with Masonite Insulation—wall treatments built with Presdwood, and kitchens immaculate with Temprtile wall. MASONITE CORP., DEPT. HG-1, 111 V WASHINGTON ST., CHICAGO, ILLINOIS.

INTERIORS of Guaranteed Insulation is a handsome book of rooms—many photographed in full color—written by a decorator who shows how modern rooms, with walls of insulating sound-absorbing Celotex, accomplish much more in interior designing, for much less. THE CELOTEX CORP., DEPT. HG10-39, 919 N. MICHIGAN AVE., CHICAGO, ILLINOIS.

OLD ENGLISH THATCH describes the charm and lasting protection of an individual type of roofing, made of chemically treated Palmyra Reeds. This thatch, approved by the F. H. A., is now in its second year in the United States and is said to have a rated life in England of 350 years. OLD ENGLISH THATCH, DEPT. G-10, STAMFORD, CONN.

THE FIRST STEP to Winter Comfort. A convincing and interesting booklet on window conditioning, the double-glass insulation that will save your fuel, prevent cold drafts and window fogging. LIBBY-OWENS-FORD GLASS CO., DEPT. G-10-39, TOLEDO, OHIO.

ONLY THE RICH CAN AFFORD POOR WINDOWS. A convincing picture-story about ready-to-install and made-to-order wood casement and double-hung windows, designed to meet all building and remodeling requirements. ANDERSEN CORP., DEPT. HG-109, BAYPORT, MINN.

AN ILLUSTRATED BOOKLET ON SEALAIR WINDOWS is about windows with solid aluminum or bronze frames that will not rust, warp, swell, shrink or rot. As the many photographs show, they fit with beauty into any type of home. KAWNEER CO., DEPT. G-10, NILES, MICH.

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Interior by Van Riper, De

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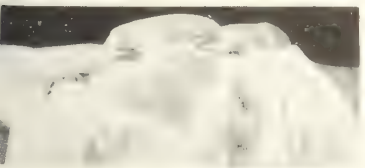
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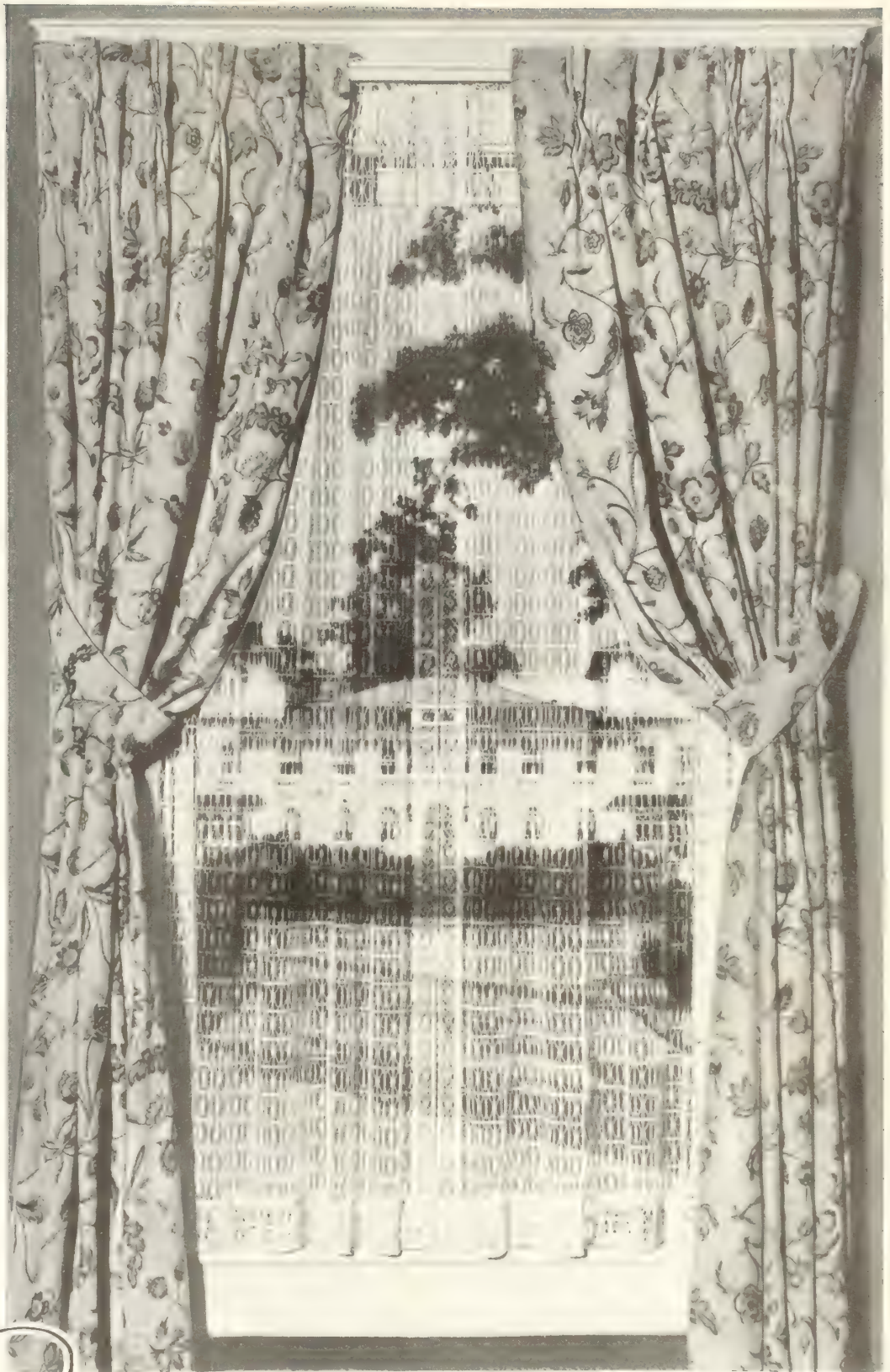
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What marvelous comfort awaits you as you snuggle down on this deep, luxurious New Beautyrest Mattress (\$39.50)! And how satisfying to enjoy this comfort in the smart Princess Bed Ensemble illustrated! Priced at

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The Beautyrest Box Spring, for use with the New Beautyrest Mattress, is \$39.50. Or get the Ace Coil Spring at \$19.75.

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The cover is a painting by Elizabeth Hoopes of an arrangement by Isabella Barclay

October, Section I

House & Garden

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In the Next Issue

THE FIRST SECTION IN NOVEMBER will be devoted to famous old houses of the Deep South. The Second Section will be another of our well-known books of 30 Houses and Plans which never fail to elicit a great deal of popular support from our readers. As an added attraction, we are presenting in natural color the interiors from the movie version of "Gone with the Wind".

SINCE THESE INTERIORS were designed for Selznick by Joseph B. Platt, Decorating Consultant of HOUSE & GARDEN, we were able to secure fine natural color photographs.

THE SECOND SECTION of our November issue is devoted to 30 distinguished houses and plans. Designed by architects in all parts of the country, they represent an unusual selection of really fine residences.

CORRECTION: That Editors are human and humans do err you can prove any day in the week. That the Editors of HOUSE & GARDEN are both human and given to error was proved in the last issue. We stand, hat in hand, to apologize. On pages 48 and 49 of the September issue (Section I) was shown the Florida Winter home of Mr. and Mrs. Ernest Kanzler. In attributing the ownership of this house to Mr. Henry Ford's daughter, we made a regrettable mistake. Mrs. Kanzler is a sister of Mrs. Edsel Ford.

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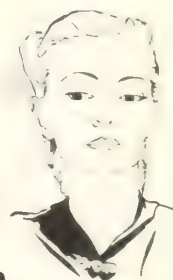


SHE LIVES IN A COTTAGE...proudly, making a wealth of charm and good taste bolster her limited income. She chooses Sloane budget pieces, confident that their workmanship won't tattle the modest price. For her bedroom: this Chippendale mahogany group that is Sloane Master Craftsmen's magnificent gesture to those on a budget. Flame veneered fronts, with detail and hardware we've never before been able to offer for \$270, eight pieces.



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SHE LIVES IN A PENTHOUSE...graciously, with a flair that sets her apart. Her furniture is Sloane's ...for here, more than anywhere else, she finds pieces that seem to have been designed for her alone. Like this Sheraton mahogany group, with all those extra niceties: yew-wood bandings, fluent turnings that only come with special care, mahogany veneer-lined drawers, a pull-out powder slide. Eight pieces, \$595.

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The Bulletin Board

Buxom Bouquets. Recently, in another publication, we spilled the vials of our wrath upon the "line arrangements" with which the vase ladies are so engrossed at present. If you don't know a "line arrangement", you can recognize it by being often composed of branches stuck at symbolic angles. Sometimes flowers are never used or, if chosen, used only in very small quantities.

Now we have a passion for flowers and lots of them. Our idea of a bouquet is something lush and grand. These anemic arrangements make us feel sorry both for the people who make them and for the florists who sell flowers.

With these sentiments stirring in the manly breast, we expressed the hope that in subsequent flower shows there be a class for Buxom Bouquets. Already this Summer they have figured in two exhibitions!



Evening in North Carolina. Just how far the race has advanced, what with radios and movies, in passing the time at night can be judged by this note from the letter book of St. Enos Reeves.

During the Revolutionary War, it happened that duty called him to a little town in North Carolina. "I spent the evening with several of the country girls who were here spinning," he reports. "Having sung a song or two in order to get one of the girls to sing, I was obliged to sing as many to get her to stop, for she began a song with sixty-two verses. When she had proceeded as far as thirty, I was so tired with it that I begged her to stop."

Sometimes we feel that way about those guessing games and intelligence quizzes with which bright young things of our own time pass an evening.

Song at Midnight

I love the transient blades of grass:
I love the fickleness of snow.
I love all things that pause and pass,
All things that lightly come and go . . .
The brevity of Autumn's red,
The quickly shifting scene of years,
Winged words and gayly said,
The impermanence of tears.

HELEN E. MURPHY

Double Duty. Daffodils are ideal inter-planters. Their green foliage rises before many others and they flower when the young foliage of other plants is just rising. In a bed of peonies, for example, the bright young bronzy growth of the peonies make an effective contrast with the yellow of the daffodils in bloom.



Rogues' Gallery. Now just what is the heart of a home? Some say the kitchen, some the hearth fire. Once on a day we—a family of seven children—used to call it the Rogues' Gallery. A mother's own room, its walls were covered with photographs of her seven rogues from helpless infants to grown men and women. Some faded, some new and fresh, some large, some small. Their frames marked the rise, decadence and fall of taste in framing, but that didn't matter any more than the conglomerate furniture in her room mattered.

There she could sit and watch the progress of her progeny. With them she was never alone. With them before her, she wrote each rogue her weekly news letter—the trivial round of her days, the unexpected pleasures, the unheralded tragedies—and sometimes if she forgot that we had grown up, it was because she knew us so well. To her the child was always father to the man.

You may have your glistening kitchens, you may remember with ancient tenderness the fire upon the hearth, but to some of us the heart of home was that room.

Names. Now that our Loving Readers have been motoring about, they fill our mail with more picturesque names of streets and roads they find. St. Mary's, Pennsylvania, has its Pig Farm Road and its Old Monastery Road, although both pig farm and monastery have disappeared ages ago, and its Buck-Tail Trail and Yetzer's Elbow.

In that lovely country south of Nashville—as beautiful as to be found anywhere in the world—you can come to a cross-roads hamlet called Mud Sink, and a Split-Log School down Hardscuffle Road. Hamstring and Gimlet Creeks run through the farms and there is also a Henpeck Lane. En route from Clarksville to Nashville you pass through two hamlets—Skin 'em and Pinch 'em Shily. The latter was once the name

of a tavern that stood there. Also, if you want to look for it, you can ride down Lick Skillet Road along the banks of Pigeon Roost Creek. Closer to Nashville you encounter Hoecake Hollow and Black Gnat School.

Block Front. Where did the term "block front" originate? Apparently this decorative form in low chests of drawers, slant-top desks, secretary desks and similar pieces of furniture originated in Newport, R. I., in the mid-18th Century and thence passed into Connecticut and down the coast until it reached a high development in Philadelphia. In its earliest stages it was cut from a solid block of wood.

Chamber Music. If you wish to find yourself literally back in 18th Century America, hear this Fall the concerts to be given in the ballroom of the Governor's Palace in Williamsburg, Virginia. Two series will be presented, one on the evenings of October 19th to 22nd inclusive, the second on October 26th to 29th inclusive. The programs, of 18th Century chamber music, will be given by Ralph Kirkpatrick, harpsichordist, and assisting artists.

The first concert, on October 19th, falls on the anniversary of Cornwallis' surrender at Yorktown in 1781, and military music of the time will be featured. During the second series the moon will be full so that the gardens of the Governor's Palace may be viewed by moonlight.

Single admissions will be \$3; a ticket for each series of four will be \$10. Address requests to Colonial Williamsburg, Inc., Williamsburg, Virginia.



Ancient Glamour Girl. Perhaps our forefathers sometimes ordered affairs better than we do today. Whereas we polish off an event with a slang phrase, they wrote it at length in rounded phrases. We speak of a "glamour girl" being married. When the *Boston Evening Post* of April 26, 1762, reported a wedding, it not only did a good turn for the bridegroom's business but left out no personable virtue of the bride. It read thus:

"Ebenezer Pitt, Jr. of Taunton, Goldsmith and watch-maker, was married April 8 to Miss Lydia Cudworth, a shapely young Lady, graceful in her Carriage, agreeable in her conversation and endowed with every necessary Qualification to render the Marriage State agreeable, being crowned with a considerable Fortune."



A terrace bank in Spring

In the garden of Mr. and Mrs. Frederick W. Jackson at Summit, New Jersey, the terrace bank is blanketed with ivy which has been trained across the risers of the stone steps to soften their appearance. Azaleas set against this green background give a foretaste of the brilliant color to be found in the bordered flower beds on the upper level

Spring begins in Autumn

As Fall days grow short, good gardeners work tirelessly for next April's bloom

FROM now on until those days when black frost binds the earth, gardeners will be steadily entombing bulbs and plants beneath its surface. The brown-husked daffodil they will be setting out and the sleek-sided tulip, the encrusted lily and all the little heralds of Spring—grape hyacinths and scillas and Winter aconites and snowdrops and chionodoxas with bulbs so small that a dozen of them nest easily in the hand of the planter. Dog's tooth violets and butterfly tulips from the far west they will plant, and trilliums from shady woods and checkered fritillarias.

They will be moving and planting evergreens and other trees and shrubs—lilacs and forsythia, quick to grow when the frost-rimmed earth warms, and crabapples that cloud their heads in pink and white as May begins. They will shift regiments of plants in the borders, marching battalions of phlox and daylilies, peonies and iris and the lowly pinks into new alignments to be ready for the assault of Spring. To these frantic workers in the shortening days Spring begins now—in Autumn.

And when black frost chills the tissues of tender plants and sends tree sap plummeting down and all the colors and lovely flower forms of the day before are browned and withered overnight, then gardeners move in the dormant twigs of roses, certain that these dead sticks will rouse again to gorgeous fulfillment.

They go about their work with concentration, as men preparing for a siege, steadily hilling up this and wrapping that and laying down the other. The ground hardens beneath their feet. Daylight shortens. A crisp wind tang reddens their cheeks as a sprightly wine cheers the palate. The slow and easy pace of Summer gardening days has quickened, for the time is short.

The time is short to prepare for Spring. Whether it is new planting or protecting the old or clearing away the debris of faded beauty or lopping back to abrupt spurs the too-abundant growth of tree and vine and clambering rose, the work must be done now. Procrastination, they know, is the death of gardens. The slow death, let's say, for unless kept everlastingly up to standard any garden grows dowdy and out of hand. Then gradually the wild things of field and forest creep in to swamp its trim lines and blur its neatly calculated color groups, thus destroying the ordered beauty of the well-cultivated garden.

That may be the difference between the genuine gardener and the sentimental dabbler in gardening. One has a standard of culture and persistently maintains it, the other doesn't especially care about standards and is rather urged on to such gardening as he or she does only by a sensuous luxury bred of the warm sun.

The mere dabbler in horticulture gardens for himself and for now. The true gardener works for tomorrow, for

next year and the year after that. The things he plants today may be precious in his eyes; he hopes they will be precious when next Spring comes; but if, by the turn of Fate, he himself never sees that next Spring in that same garden or any other here on this earth, he still maintains his standards because he cannot do otherwise.

They tell a story of William Robinson, the famous English gardener, working in his place, Gravetye Manor, at East Grinstead, one Autumn. For forty years he had been paralyzed from his waist down and yet for forty years, riding in a caterpillar car, he went up slopes and down dales over his sprawling hillside acres. This Autumn, when he had well passed ninety, he was busy directing the setting out of sapling trees—saplings he knew he would never see come to full growth.

On that same estate was an equally famous head gardener, William Markham. The plot before his cottage he gave over to hybridizing and raising new hybrids of clematis, for which Gravetye Manor had become known. Rows and rows of them, each supported on a high stake. The late Summer afternoon we came down the path to his cottage, he was fussing with these clematis babies.

He told us with unconcealed enthusiasm what he expected from this one and what from that and he lamented that now the master was gone they couldn't keep the place up to the standards they used to in the old days. Still, he had the clematis. Would he have worked as hard on them, I wonder, had he known he himself would go before they flowered? I believe he would. There's a selflessness about the true gardener. Spring begins in Autumn no matter whose Spring it will be.

Some gardening books speak of the gardener's work these Autumnal days as "final rites". One would think that Winter brought the end of all. We know now that, while Winter's cold and wan sunlight may slow down the growth of plants, the growth never entirely ceases. However low its pulsation, life still continues. The tulip that will flower gorgeously next May is hidden in the heart of the bulb, complete though miniature. Already flower spurs are set along the branches of lilacs and forsythias and many another early flowering shrub.

On every hand the exciting promise of Spring is set forth as the last leaf falls. No abrupt break makes chasms between the seasons. One passes quietly into the other. And the faith of the gardener, so surely indicated by his work today, proclaims that Spring really begins not six months hence, not then when the sun swings higher and the dun grass turns to lush green and all the airs are soft again, but now, now when all seems to be ended forever and the winds of Autumn grow harsh.

RICHARDSON WRIGHT.

T. LINIFOLIA

PRAESTANS ZWANENBURG



PRAESTANS TUBERGENIANA



T. KAUFMANNIANA

*The smallest tulips, planted now, will
brighten your first March garden*

The Earliest

The earliest tulip to bloom is *Tulipa biflora*, which comes along in March. Each short six-inch stem supports triplets of tiny white starry flowers with yellow centers. If you are partial to quintuplets—and who isn't!—grow *turkestanica*. The blossoms are white with an orange base, very starry and altogether irresistible. It flowers just after *biflora* (also March) and has at least five flowers on every stem. With luck you may even go Canada one better and raise sextuplets!

In early April comes one of our favorites—*T. kaufmanniana*. It grows but eight inches high and opens out flat like a water lily at noon each day, exposing a white interior shading to yellow at the base of the petals. Every evening it folds up tight into luscious slim pink buds that stand erect. Mrs. Wilder planted *chionodoxa* among the *kaufmanniana* tulips in her garden. It bloomed at the same time, its blue flowers a becoming complement to the pink tulips. *Kaufmanniana* seed pods are interestingly fat and promising. Eventually they burst, shedding a million seeds about—and there will be new colonies of tulips all over the place in a fortnight! *Kaufmanniana Brilliant* is a gorgeous tomato red and particularly good to have.

In early April along comes *T. dasystemon* from Turkestan. This is one of the prettiest and best natured of all these tulips. It multiplies rapidly and in a few years a small number of bulbs will grow into whole clusters. The brilliant flowers are on three-inch stems and open starlike, exposing yellow and white interiors.

From Persia comes *Tulipa linifolia*, one of the smallest of this race. It is a tiny, neat, vivid red flower with almost no stem; it likes southern exposure and flowers in April. Another red one is *praestans*. Two or three gay red flowers grow on each of its ten-inch stems. *Wilsoniana* is the last of this triumvirate of reds for this month. It comes from Transcaspia, grows on a three-inch stalk and is especially easy to raise.

Early May brings many others of these rather unusual tulips. There is a bright red and white candy-striped one about ten inches tall, gently reminiscent of the peppermint sticks of our youth. It is called *clusiana* and looks lovely intermingled with blue grape hyacinths. Plant some of these blue hyacinths among *T. sylvestris* (*florentina odorata*), too. This tulip is a sunny gold and has a graceful habit of nodding its head in the Spring breezes. The petals do a little backward curl that is quite fetching.

T. EICHLERI



T. DASYSTEMON



T. PERSICA



FOSTERIANA DEFIANCE

Tulips

By Jean Hersey

Chrysantha is a sweet variety with a single star-shaped flower that opens out flat each day. It is pure yellow and is found by the score in far places like Afghanistan, Kashmir and Tibet. Adapting it to a small garden after such an adventurous past is easier than you might think. Simply place a cushion of sand beneath the bulb and sprinkle a little immediately around and over it. Perfect drainage thus assured, it will do nice things for you.

A passionate brilliant red is *eichleri* and a close second in vivid reds is *T. greigi*. *T. persica* is yellow with a bronze interior, multiflowered and eight inches tall.

Extremely irresistible is *T. acuminata*, with ragged spidery petals, twisted and yellow and long, and streaked with Chinese red. It looks as if one of its ancestors ages back had been crossed with a cactus. *Acuminata* is weird but attractive and to see it is to want to own it.

Marjoletti is also a rare beauty. Each of its cream petals is edged with cherry rose. This tulip stays in bloom in the garden a full month, and once ours won a garden club prize. The judges must have found them as unusual and attractive as we had.

If you are not yet on speaking terms with any of these tulips, quickly run through the catalogue pages, where you'll find them in all their Oriental splendour. Once their acquaintance is made you'll want to add them all promptly to your list.

Then when they arrive and tumble out of the bag onto your lap—withered little dead-looking knobs—it will hardly seem possible that they will ever grow at all, let alone do anything spectacular! But their looks are deceiving—I promise!

In spite of their diminutive proportions they must be planted from four to eight inches deep. And November is the time. The location which will bring out all their best traits and loveliest colors will be a protected corner of the rock garden or garden proper, where they can spend a hot, dry Summer after their show is over. They also like sandy soil and perfect drainage. A bit of lime helps the ground for them and bone meal is their favorite food. Heavy, clavish, acid soil and fresh manure only disappoints them and you bitterly!

To be sure of blossoms by the score year after year let no large plant tumble over them. Their ancestral home on spacious mountain slopes brought them up

(Continued on page 79)



THIS BRICK-PAVED TERRACE IS SHELTERED BY THE SERVICE WING (LEFT) AND THE LIVING ROOM (RIGHT)

In a San Francisco suburb

WILLIAM WILSON WURSTER, well-known Californian architect, here offers an extremely interesting design for a small one-story house. The plan, shown on the next page, is T-shaped, affording a total area which may be likened to three squares abutting on a central fourth square. The first three squares, or extremities of the T, each have light and air on three sides, while the fourth has only a single outside wall.

This scheme is splendidly adapted to the design of a small country home, providing easy access to the outdoors from every unit and creating an opportunity for the development of attractive terraces or landscaping on three sides of the living room "peninsula" away from the entrance driveway.

The house, at Kentfield, near San Francisco, is one of those specially designed and built for the Exposition Model Homes Tour, an adjunct of the San Francisco Exposition. The houses are scattered through the suburbs of San Francisco, and when the Exposition closes they will be reconditioned as needed and sold together with the lots on which they stand.



The master bedroom looks onto one terrace. Grouped windows give ample light without loss of usable wall space



LEFT: Terrace between living room and bedroom wings. The overhanging eaves of the roof give useful protection from rain and Summer sun

BELOW: The front door step, like the two terraces, is brick-paved. The walls are of gray-brown redwood siding, the roof of unstained cedar shakes



Spacious rooms and ample terraces characterize this exhibition house near San Francisco

The rooms are large, but their space is designed for usefulness. The wall between living room and bathroom is heavily insulated. There is an abundance of good closet space. The house was built for R. F. Johnson & Son



ABOVE: 33 ft. from the entrance to those windows at the end of the living room. The built-in settee defines the fireplace grouping

LEFT: The guest room is designed to serve if necessary as a private sitting room. The interiors throughout are by Maurice Sands

Commuter parking

By Carl Feiss

PLACE STAR



Planned for the horse and-buggy days, the commuter station makes no adequate provision for auto-borne customers. Result as above: congestion and confusion, the farewell that holds up traffic, and the hurried sprint from parking lot to newsstand to train

As a contribution to civic improvement House & Garden herewith begins an important series of articles dealing with problems vital to American communities. The author is a distinguished consultant in Town Planning and instructor at Columbia University

A CURIOUS human trait seems to be that man will accustom himself to unnecessary dangers and to petty annoyances because he has not clearly thought through his own responsibility for their elimination. To assume this responsibility is the privilege of every citizen in a democracy. Whenever public welfare is endangered or inconvenienced, this is not only a privilege but a duty.

An excellent example of such a situation is the continuation, year after year, of the daily dangers and discomforts to which many of us subject ourselves when commuting to and from the city by train. It is taken for granted that the railway is responsible for the service it renders in providing a station, waiting rooms, platforms, etc. The automobile has added new responsibilities and the railway company can hardly be expected, even as a public utility, to provide, without financial assistance, automobile and bus parking for an entire community, including all of the maintenance and police items.

Subsidy adds to, rather than subtracts from, the rights of the citizens or citizens' committees to express themselves on the quality of service rendered. There are innumerable problems in every town which depend for a solution on the cooperative action of the people who are both public-spirited and also genuinely interested in their own and their family's welfare.

The suburban and small town commuters' station is probably the most unpopular building in all of the wide category of American architecture. In the first place, it is always too far away, no matter which way it is approached. Secondly, no one wants to remain in or at it any longer than is absolutely necessary. With these handicaps there is little wonder that it has remained so unattractive for so much of its existence.

The average commuter today reaches the station in the morning by car. Sometimes the car is left at the station all day, to be picked up in the evening, and sometimes it is driven

back again after delivering the family mainstay, by wife or chauffeur. "Within walking distance of the station" means little these days. It is just as fast to drive twelve miles as to walk one, and to most people much easier. The result is that only a few old-timers brag about hiking to and from the station, all year round. The rest of the passengers, who had to build their homes farther away from the station, rest complacently in their seats with the foreknowledge that their exercise comes on Sunday—if the weather is good.

The coming of the automobile has meant several things to the suburban railway station. It has become a place of transfer from one wheeled vehicle to another. The older stations were designed to accommodate a predominantly pedestrian clientele and large parking areas were never part of original specifications. The station was located sometimes near the shops and stores of a small town, usually at a grade crossing and at the intersection of a couple of important roads. It had to be at the center of a residential area and at no great walking distance from any part of it. The result was that more stations were built than are now needed. Many are so located that necessary parking space is unobtainable except at considerable cost.

Because of the unattractiveness and discomfort of the old-fashioned waiting room, many people prefer to sit in their cars until the train arrives. During rush hours this adds to the general confusion which prevails in the early morning and late afternoon. The station interior, except in the very worst weather, is often quite empty. One pleasant off-shoot of this confusion is that while nicking a mud-guard of the next car it may be possible to converse with a neighbor for the first time in weeks. As a center for morning gossip and social intercourse after the train has left, the typical commuters' station parking space has few equals.

Despite appearances to the contrary, the American tra- (Continued on page 74)



House & Garden designs a modern station to meet the needs of a suburban township

1 For 1 to 12 hour parking. This should be of ample size and divided into clearly marked "stalls". An alternative location is next to the tracks at the left-hand edge of the picture above

2 For parking up to 30 minutes. Used while waiting for trains. The platforms afford a view of approaching trains from parked cars and provide a covered way between cars and trains

3 The platform nearest the station is given over to buses and taxis, which are thus able to unload and pick up passengers adjacent to the administrative centre (ticket offices, etc.)

4 For drop-run traffic. Maximum waiting time 3 minutes, for dropping passengers. There should be space enough to allow two or three cars to be unloaded simultaneously under cover

5 The freight platform approach is divided from the rush commuter traffic. It will probably be unnecessary to provide space for more than two or three trucks, for mail, baggage, express















Looking from the station platform toward the area designed for parking up to 30 minutes (No. 2 in the picture above). At left is the bus and taxi station (No. 3 in the picture above), on the same walk used by pedestrian traffic. The trees and roofed walks provide shade and a covered way between cars and trains

Eat, drink and be merry

June Platt shakes up exciting suggestions for cocktails and canapés for your Fall parties

BARTENDER'S TABLE OF MEASURES

	A JIGGER is a small measure holding 1 tablespoon.
	A PONY holds 2 tablespoons.
	A DASH means one-third of a teaspoon.
	A SPLIT holds one cup.
	A LIQUOR GLASS holds about 2 tablespoons.
	A SHERRY GLASS holds 1 tablespoon or 2 ounces.
	A COCKTAIL GLASS holds 4-5 ounces.
	A RICKY GLASS holds about 1 cup or 3 ounces.
	A HIGHBALL GLASS holds about 1 1/4 cups.
	A WINE GLASS holds about 4 ounces or 1/2 cup.
	A CHAMPAGNE GLASS holds 4 ounces or 1/2 cup.
	AN OLD-FASHIONED GLASS holds about one cup.

SCOTCH AND SODA

Always a favorite drink and a mainstay at all cocktail parties. Proportions are a matter of preference. Be sure your soda is peppy!

VERY DRY MARTINIS FOR A PARTY

Fill a shaker half full of cracked ice. Fill the shaker almost to the top with gin and French Vermouth, in the proportion of 4 of gin to one of Vermouth. Stir—do not shake. Pour out into glasses, each containing one green olive. Squeeze a small strip of thinly cut lemon peel over each one, add the peel itself, and serve. Some people prefer to omit the olive, preferring only the lemon flavor.

MANHATTANS FOR A PARTY

Fill a shaker half full of cracked ice. Fill the shaker almost to the top with rye whiskey and Italian Vermouth in the proportion of two of rye to one of Vermouth. Stir. Strain into glasses, each containing one maraschino cherry.

OLD-FASHIONEDS

No shaker is used. Place a small lump of sugar in the bottom of old-fashioned glass (no stem). Add two dashes of Angostura bitters, one tablespoon of water and crush sugar with glass rod. Add 2 ice cubes, one maraschino cherry for the ladies, one thick slice of orange, cut in two, a stick of pineapple if desired. Add one jigger of rye whiskey. Stir and serve.

OCTOBER's a wonderful month. Everybody's been away so long—then all of a sudden everybody's all back home again. Everybody's moving—and dying to see everybody's new apartment. Everybody's planning cocktail parties—and everybody's going to said cocktail parties, because they're dying to see everybody—and besides they have a new hat they can't wait to have somebody see. More new canapés are going to be sprung—and everybody'll copy everybody's canapés.

What fun! In fact, everybody's going to have such a good time, nobody's going to go home. They're going to linger on and on and on—so what are we going to do about it? Be prepared, of course. We'll spread the rumor that, if everybody stays long enough, soup and cheese and eventually coffee will be forthcoming.

Then while they are all phoning home to tell cook to save the chicken for tomorrow and tuck the children in bed and take the pup out, we will be very busy indeed, whisking away—miraculously—bottles, glasses, shakers and ashes, putting up card tables, covering them with gay cloths. Bringing forth piles of hot soup plates or bowls, soup spoons, serviettes, soup ladles, plates of thin bread and butter, salt and pepper grinders, a variety of cheese, a bowl of caraway seeds for the cheese and, last but not least, two big soup tureens filled to the brim with a choice of two soups—steaming hot—and a pile of croutons (made my way).

To accomplish all this with, apparently, the greatest of ease, we must do a little careful planning before the party. We must engage the necessary extra service well in advance. We must make up our minds what to serve in the way of drinks and eats, looking over carefully the list below of my favorite canapés and cocktail tid-bits, deciding which can be undertaken and considering the added complication of two different soups to be made. Of course, if we have a treasure of a cook, we talk it over with her, simply hand her the recipes, ask her to make a shopping list of what she will need, and that's that. But otherwise we do all this ourselves.

We order flowers to be delivered the morning of the party, and one or two buckets of ice, chopped fine by the ice man, to be delivered at two o'clock—so that he will surely appear with it by four o'clock. We buy cigarettes and extra glasses if we need them. We make certain the tablecloths are ready, with plenty of serviettes to match. And if we decide to serve mulligatawny soup, we make veal broth for it the day before. But we order canned chicken broth as stock, if it's to be Idaho baked potato (Continued on page 84)

CHAMPAGNE COCKTAILS

Chill Champagne glasses by placing them in coldest part of refrigerator for an hour or so. Pack quarts of dry Champagne in buckets of ice for several hours. When ready to serve, bring forth the glasses. Put a scant teaspoon of powdered sugar in each glass. Add a dash of bitters and a dash of Curaçao liqueur. Open the Champagne, fill the glasses slowly and serve the cocktails at once.



ANTON BRUEHL - ONEE NUTTEN KAY

Play tandem color—in your painted table top, your gleaming china

Autumn finds azure blues on the table, gray and soft as wood smoke—flowers, plates, linens, even the top of the table itself (you can paint a plain unfinished one). The mauve of the centerpiece contrasts with the pale blue gray borders of Spode's Maritime Rose china, a Copeland & Thompson import for Henry Kohn & Sons, Hartford, Connecticut. It sets off the sheer organdie mats, appliquéd and embroidered with flowers, from Mosse; and the Duncan & Miller goblets from Woodward & Lothrop, Washington. The silver is Gorham's "English Gadroon" sterling



PINK BOWER

TRUMAN BAIL



GINGER

*Breaking like vivid waves over
white garden walls, these flowers
of Hawaii strike their bright hues
against a tropical sky*



HIBISCUS



DATURA



At home in Hawaii

By John W. Vandercook

Hawaiian Americans enjoy the pleasures of year-round life in a famous vacationland

Original Hawaiian houses were grass-thatched huts like that above left. The modern Hawaiian house, seen directly above, sometimes follows the lines of the native design faithfully

EXPERIENCED travellers approach Hawaii in a mood of skepticism. They have heard almost too much of it. Surely there must be nights when the moon is not full, when the palm trees fail to rustle and the ukeleles aren't in tune. But their doubts are swiftly put at rest. Except that the moon does vary, the other promises, amazingly, are true.

There are many beaches larger than Waikiki but there is none in the world so white or so miraculously clean. And, if the beach is small, the big hotels are even bigger. No sea could be bluer. Nothing could be more beautiful—or more maddeningly difficult!—than surf-boarding. Time drifts by in languid comfort. After a few weeks of horizontal ease the average tourist then struggles unwillingly to his feet and goes home, his unfamiliarly brown face beaming traditionally from piled necklaces of flowers. It has been a thoroughly satisfactory vacation and not of a kind to encourage speculation. . . . But nonetheless in a few minds a question has arisen. What on earth would one do if one stayed longer?

Honolulu, despite its cosmopolitan leaven of Japanese, Chinese and Filipinos, is unmistakably an American city. Alert and well-groomed Americans of both sexes throng its downtown streets. The green, rainbow-spangled mountains behind the town are dotted with their houses—houses, so far as one can judge by peeping through the trees and hedges, on which care and money have been lavished for long decades. People whose names make Social Editors' hearts skip beats, one sees by the papers, have built Hawaiian houses. . . . The thought of all of them as eternally in bathing suits is strangely uncomfortable.

Some visitors overlook the fact that Hawaii is by no means only a resort. Not until that is firmly grasped can one appreciate its far more lasting flavors. The Hawaiian Islands

are the most important sugar producing territory in the American dominion. And the pineapple, that exotic fruit imported into the Islands not so many years ago, rivals sugar in commercial importance. Hawaii grows and cans four-fifths of the world's pineapple and pineapple juice; one island—Lanai—has 15,000 acres in "pines" and its own town of 3,500 persons, to say nothing of the fields on other islands and the canneries. It can be seen, therefore, that the majority of islanders work for their living. And this is something that gives Hawaii and the life there a solidity and interest that no mere resort can ever have.

It is true the residents are careful not to overdo it. Most offices close at four and Hawaiian Americans have an efficient faculty of forgetting them two minutes later. Nor do any great distances divide work from play. In less time than it takes a mainland commuter to catch his train, most Honoluluans have disentangled themselves from the intricacies of downtown traffic and have driven home. They do not rise to their front doors in elevators. They walk to them instead through their own gardens.

Their houses and gardens are of an astonishing variety. Within half-a-dozen miles of Honolulu's waterfront one can discover as many climates. Behind the city is a mountain called Tantalus, reached by a steeply winding road. The houses on top of Tantalus nestle in a green forest of marvelous luxuriance. The earth is black and damp. Showers are common the year round, even on days when Honolulu, gorgeously spread out below, basks under a sky of cloudless blue. On Tantalus one wears heavy tweeds and sits at night before an open fire. Houses are brown and snug and simple in their plan. They nestle deeply in the woods, each separate and hidden from the rest. The

(Continued on page 89)



A judicious combination of old French pieces, modern leathers and light woods, the Baldwin living room carries a color scheme of clear blue, black and white with accents of low-key olive green. Walls are white, chairs light blue leather, the floor a checkerboard of linoleum blocks, light blue and black. Above the black and white marble fireplace are French gilt sconces; right, a shutter screen of bleached oak

Busman's Holiday

A decorator at work for himself—the New York apartment owned and decorated by William W. Baldwin of Ruby Ross Wood, Inc.



Walls of the bedroom are painted licorice-black to match the rug. Above the old Chippendale chest, the mirror wears a Dutch 17th Century frame in gold, black, terra cotta; beside it, a pair of chairs covered in beige leather



The living room couch, like the fireplace chairs, is covered in pale blue leather, its tone repeated in the blue, black and olive green dancers, "Les Sylphides", painted on the antique white satin drapery beyond. The painted white breakfront is lined with olive green. And the Italian wall sconces on either side have a curtain of crystal fringe below the little light shades of clear blue alternated with black



Another view of the living room, showing details of the white breakfront. Before it, two Louis XVI chairs, one cushioned in olive green velvet, the other in blue and white needlepoint. Rug, white



In the entrance foyer, a little white leather commode, stamped with golden honey bees and the black initials BB (for Billy Baldwin). One chair wears black velvet, one a blue leather cushion



Picasso's original costume sketches for the ballet "Le Tricorne" line the walls of the arched passageway. It's lighted by a lantern of blue and white crystal flowers

Classical in two moods

The New York apartment of the Arthur Posners is formal and gracious



Pickled pine and Directoire marble, glistening fabrics and modern colors appear in the bedroom. Ice blue satin upholsters the carved pine beds and makes the curtains; the chaise longue is apricot damask. All furniture, Regency mahogany; walls yellow, rug white



In the living room, walls of delphinium blue set off a pair of built-in Regency bookcases which flank the deeper blue couch. The wing chair is printed rose linen; others wear stripes and textured white

The New York apartment of the Roger E. Brunschwigs is gay and personal



A small living room seemingly enlarged with color: yellow walls, vivid green hangings and upholstery; military prints. Vitrine atop commode holds model helmets of all Napoleon's soldiers



The bedroom carries on the air of triumphant gaiety and pleasant living which dominates the whole apartment. Here, too, color banishes solemnity from period pieces and adds inches of space. Furniture is French antique. Walls of soft blue; curtains and bed, cream and blue



Above a rose-painted dado, the dining room walls in the Posner apartment are papered in rose and white Regency stripes; chairs are striped delphinium blue like the hangings. Antique silver fills the tapering whatnot at left; a tea service stands on the old railed sideboard under the pine sunburst clock. On the black linoleum floor, a rose rug. Decorator, Dora Brahms



Watercolors of the famous French Blue Dragoons, to which Captain Brunswick belonged, decorate the white walls of the dining foyer. Curtains are yellow; chairs striped pink, green, and yellow. Decorator, Emma Comegys of McMillen, Inc., who in private life is Mrs. Brunswick



The living room sofa is covered in antique green satin, these chairs in yellow spattered with green stars. Fabrics, though bright, are secondary in interest to prints and fine old Empire and Directoire pieces, such as the bookcase, collected by Captain Brunswick

*A noted chronicler of metropolitan manners, past
and present, describes his ancestral farm*

Lucius Beebe



A contemporary painting illustrates Beebe Farm as it appeared in 1815. Its dignified proportions, arranged by Salem's famous Samuel McIntire, remain the same today, save for an addition of five feet to the second story height made soon after completion

Family Home

NORTH of Boston the Beebes became a legend along the middle of last century. For two hundred years they had flourished as yeomen in the vicinity of New London; but shortly before the Civil War, when the country's financial center and great banks of issue were located in State Street, Lucius Beebe, the founder of the family's fortunes, foresaw the necessity of an urban scene, preferably Boston, in which to achieve his financial and mercantile ambitions. He founded three firms, Lucius Beebe & Sons, leather merchants, Lucius Beebe and Sons, lumber, and Lucius Beebe and Sons, cotton, the first two located in Boston, the last in New Orleans. And for his home he purchased what has ever since been known both residentially and corporately as Beebe Farm at Wakefield, Massachusetts.

Wakefield was a more or less arbitrary selection so far as geography was concerned. It was, and is, located approximately twelve miles north of the Boston Stone on the western division of the Boston and Maine Railroad. In the forties of last century it was a rural community with its squire on the hill, its horse trough in the public square, its Main Street, Railroad Street and Mechanic's Street, its common surrounded by the various approved Protestant churches, its bandstand where the Richardson Light Guards' band achieved approximate harmony two evenings a week in Summer and its Lake Quannapowitt dotted with modest pleasure craft. Wakefield had existed as a community under the name of South Reading since 1639; but in 1868, as a strongly Democrat-Republican center, opposed to the rest of Reading which was ardently Federalist, it had changed its name to honor Cyrus Wakefield, donor of the British Gothic town hall and founder of the rattan works. Its elms were magnificent, its Board of Selectmen inclined toward being riotous in assembly, its existence, in the main, tranquil, solvent and of the old English order. Until the turn of the Twentieth Century the most outrageous schism to divide its voters was the question of whether or not the town treasury could afford one of the new fangled steam fire engines. In the end Lucius Beebe settled the matter once for all by presenting one. It is in the cellarage of the Central Fire Station to this day.

Beebe Farmhouse had originally been built in 1810, one of the last works of the celebrated Samuel McIntire of Salem, eight miles away. It had been designed as a gentleman's estate for a member of the Forrester family of Salem, held by legend to be an irascible veteran of the wars of the Eighteenth Century, given to learned cursing, vast quantities of Medford rum and a habit of carving up the drawing room furniture with his sabre when illustrating anecdotes of Lexington or Long Island.

A contemporary painting shows its main wing approximately the same as it (Continued on page 76)



THE ENGLISH GARDEN GATE



The house today is distinguished by McIntire's noted delicacy of line and finesse of detail. The slender pilasters, classic door and crowning cupola and captain's walk are all worthy of note



The quaint garden house, with a bricked terrace and graceful railing, languished long years as a tool shed before more aesthetic eyes rediscovered it as a pleasant setting for tea

Belles Lettres

*We foresee the return to favor
of the leisurely art of fine letter-writing*

WOLTAIRE, composing a note to his sister, closed his message with these remarks: "I must apologize for writing you such a long letter. If I had had more time, I should have written a shorter one."

This letter—and such other epistles as Voltaire and his contemporaries wrote "when they had more time"—were truly belles lettres, composed and phrased with wit and finesse, and penned in a fair round hand on the finest of parchment.

Where are today's belles lettres? How many of us, departing this world, will be remembered, like Voltaire, by the small pieces of our personalities we pinned down on paper for the pleasure of our friends? Few, more's the pity. And we feel that the time is ripe for a revival of the elegance which once attended letter-writing; the return of the time when developing a "fine Italian hand" was part of a young girl's education; and when the ability to compose a well-turned phrase was one of the attributes of a gentleman.

There is no excuse, and there never has been, for illegible handwriting. Yours need not be the flowing Spencerian script which required long years to perfect and an artist's hand to execute really well. And the days are past when in school you made page after regimented page of neat o's and m's and a's, moving your refractory wrist in regular circles, often to the tick of the teacher's metronome. Be as original as you like—but your best esprit will go unheeded if it cannot be read!

The modern practice of typing personal letters is so widespread that the dyed-in-the-wool Mrs. Grundys who decry it are just about defending their last forts. Belles lettres, we feel, can issue as well from a typewriter as from a gray goose quill.

And there is something about a typewriter which to us is unusually productive of wit. Take Archie, for instance, Don Marquis's inimitable cockroach, who painfully evolved his literary gems by diving on each key in turn from the carriage of the boss's typewriter! He could not hold down more than one key at a time, so that his completely unpunctuated thoughts for some reason carried arsenals of humor.

Your typing proclivities, however, should be held in check. When in doubt, don't. Outside of business letters, type only to your most intimate friends; and for these personal letters use large-sized bond paper or plain, inexpensive sheets. Never type on smaller, monogrammed stationery. From both a social and an artistic viewpoint it is wrong.

The finest papers, too, like those shown opposite, come only in the correct smaller sizes. Save them for your true belles lettres. Sit in your morning room at your desk—look out at Fall woods and garden—and pen in your fine round hand the neat phrases, the brief, sparkling wit, for which you—and Voltaire—have time.

1 Spencerian script reappears. At top, a soft powder blue sheet bears a narrow maroon address line: Crane paper from Dempsey & Carroll. Next a rough heavy white paper, with dark blue address: Macy. From Bergdorf Goodman, a tan Crane paper, brown-inscribed, deckle-edged, which folds lengthwise

2 For country—top right, a pale blue sheet, white-edged and engraved, blue-lined. Below it, gray letter paper and note sheets with maroon and white edge, mail address and telephone number. Left, for town, gray and white note and letter sizes, chastely engraved in white. All Dempsey & Carroll, by Crane

3 Key your paper to a costume color. Macy presents an exclusive "couturier" group bordered in fashion colors shown at the last Paris midseasons: Cavalier brown, after a Hermès bag; lupin blue, clear and light; Schiaparelli's navy green; and *cassis*, the deep purple red tone of blackberry cordial

4 Finally, a new color on the horizon—Surf Blue, the clear, exhilarating shade of a breaking Southern wave. Edged in white like curling foam, it will make a striking background for many unusual white monograms and initials. Surf Blue is introduced and manufactured by Z. & W. M. Crane, Dalton





Color for epicures

In decoration as in dining, the day of the gourmet is at hand. Colors are gayer, schemes more sophisticated—witness the dining room we have planned above. Here black—in the gold-rimmed Hitchcock chairs, in the figured wallpaper—acts as the catalyst for the scheme of ruby red and robin's egg blue. Cochrane's red twistweave broadloom keynotes the theme and points up the rich mahogany pieces. At the windows, Cyrus Clark's soft pink chintz, striped deep green and red. Chair cushions, Stroheim & Romann's blue strié satin. Wallpaper, Strahan's Ipswich pattern. All furniture, Statton. Lacquer tray, Westport Antique Shop.

A garden of evening fragrance

*Sweet-scented herbs, vines and shrubs
fulfil the beauty of country nights*

By Allen H. Wood, Jr.

It need not be large, this garden. Size is relatively unimportant. Not so the potpourri of scents which drift up and out, as the sun goes down and the garden becomes a firefly-pricked shadow, lightened only by the soft luminescence of an occasional white nocturnal flower.

Then it is that the blossoms which depend upon twilight and night-flying insects for future generations resort to the lure of fragrance. Nature exhibits curious quirks in assuring plant pollination and fertility—strange examples of remarkable adaptation; such, for instance, as the Indian freycenia which depends upon one species of bat for viable seeds; or the Indo-Malayan aroid which awaits patiently the visit of a specific snail for pollination; or our own yucca, for which a particular moth has developed an extended proboscis in order to transfer pollen grains from stamens to pistil.

In the instance of dusk- and evening-blooming flowers, the odor essence has been guarded carefully all day, for diurnal bees and wasps and butterflies have not the key to the hearts of these flowers. They are a select few, the seekers for futurity after sundown. Perhaps, because of this, dissemination of aromatic molecules is the sweeter.

It is a wise gardener who recognizes the proclivities of these plants. Under a bedroom or living room window, natural attributes of the group may provide unestimable pleasure for those who take advantage of Nature's eccentricities.

Plant the garden of evening fragrance close to the house; let it lift its flower heads under those windows where subtle or exotic or distinctive perfumes exemplify the planter's preference.

Not all of the flowering plants which exude fragrance in the evening may be grown in the same garden, of course. Most species having this characteristic are tropical or sub-tropical in habitat. This is understandable, for in the torrid humidity of an equatorial belt there are myriads of nocturnal insects; in northern latitudes there are comparatively few. Notwithstanding, there are enough plants hardy north of New York to create a garden of delight. Herbs and vines and shrubs, there are some of each to aromatize the dusk from May until the scythe of a black frost has driven plant life below ground.

AKEBIA QUINATA is one of the hardy vines which are to be found in this group and which meets the specifications. It is a woody Asiatic vine which grows to a height of about 20 feet. It blooms at night, and the flowers are very fragrant, although they are small and nondescript in appearance. The fruit, a purple berry, is edible, although not particularly to be recommended.

LONICERA HECKROTTI. This shrub forms a low bush with branches which have twining and climbing propensities. Few woody plants are more floriferous. Bloom begins in June and continues until frost. The flowers are open during the day; it is in the evening, however, that the fragrance is most pronounced. Blossoms are about one and one-half inches long, pale yellow inside and pink, deep rose, or purple outside. They are borne in numerous terminal clusters.

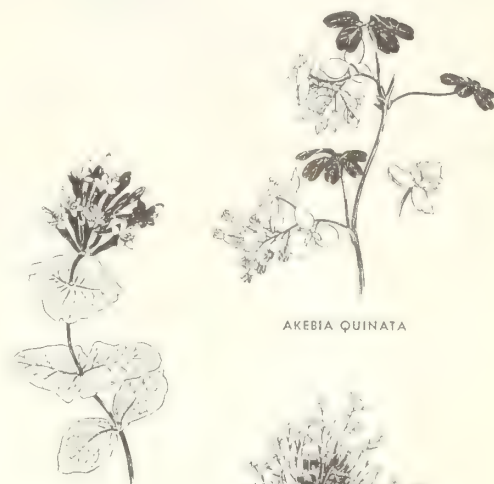
There is a wider range of choice among the annual, biennial and perennial herbs. Here a selection may be made wide enough to assure a long season of both flowers and fragrance.

BOUNCING BET (*SAPONARIA OFFICINALIS*). This perennial is grown in many gardens, where its value has long been recognized for border plantings. The pink or white flowers occur in dense clusters. Plants grow to 3 feet and blossom from May to September. A horticultural variety, *florepleno*, has double flowers.

EVENING STOCK (*MATHIOLA BICORNIS*). An Eurasian plant which is a low-growing annual or biennial herb. The flowers are small, scattered, purple in color and intensely fragrant in the evening.

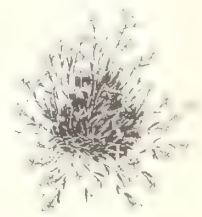
NICOTIANA (*NICOTIANA ALATA GRANDIFLORA*, known also as *Nicotiana affinis*) and various hybrid forms. A widely grown and

(Continued on page 92)



AKEBIA QUINATA

LONICERA HECKROTTI



MATHIOLA BICORNIS



SAPONARIA OFFICINALIS



NICOTIANA ALATA GRANDIFLORA



HESPERIS MATRONALIS



LYCHNIS ALBA



SCHIZOPETALON WALKERI



GLADIOLUS TRISTIS



Kay Francis lives here

KAY FRANCIS is a connoisseur. Long noted as Hollywood's best-dressed actress, she finds further expression for her superb good taste in her new home in the Santa Monica foothills, near Beverly Hills.

It is a low, rambling house, of white brick, gray roofed, commanding from its mountain-top site an incredible spread of surrounding hills and sea. A bricked terrace caters both to this wide view and to the well-known Californian penchant for outdoor living.

Inside the house, one color—gray—is used throughout, creating a brilliantly sophisticated scheme highly complementary to Miss Francis's own distinguished tastes. This soft shade carries through every room—even on the terrace, where the chairs wear gray outdoor linen. In the living room the basic tone is enlivened by rose, mauve and emerald green; in the dining room it is accented with pink and in Miss Francis's bedroom with yellow. Levine & Frederick, architects; Tom Douglas, decorator



Miss Francis's house, low and rambling, has a compact look well-suited to a mountain-top site. Of white brick with gray shingle roof



The bricked terrace takes full advantage of the magnificent hill view. All upholstered furniture is covered in outdoor linen in soft gray tones



In the bedroom, walls wear gray and white toile paper; valances are quilted yellow linen, carpet gray. French Provincial antiques and old silver lamps



The powder room is a miniature French railway carriage in green glazed chintz



MAYNARD PANKER

Dining room walls are gray antique gunmetal mirror with ivy design on the back; ceiling is a gray linen fringed canopy. Accents: pink and gray chairs

Fine antiques against gray and silver make a setting for Hollywood's most sophisticated lady



In the living room, this tortoise shell game table; chairs wear emerald green, green fringe, silver nails



The living room fireplace is all glass. Hand-printed English wall-paper is gray, pink, green and mauve; sofas wear silver damask



In the living room bay, a sofa is covered in raspberry antique brocade. The curtains are white striped raw silk and satin

Check your heating plant

Any householder can take the following simple steps to assure trouble-free, efficient heating

HAVING in mind that practically the entire responsibility for a warm and dry house rests with the heating plant, now is the time to consider correcting the defects or shortcomings of the system that may have interfered with your comfort during the past Winter. This can be accomplished with very little effort or expense, if you go about it in an intelligent manner.

Both steam and hot water boilers, whether coal-, oil-, or gas-fired, require, and should have, a good going-over in the Fall, and the time spent by the householder in making sure that all is in order for Winter service is good insurance. The minor repairs and adjustments made at this time will save considerable money and annoyance during the coming months.

Clean out ash pit and flues. If you have an ordinary steam-heating system burning coal, the first thing to do is to clean out thoroughly the ash pit and fire box. As a rule, the remains of the last fire, half burned out, are still in the fire box with plenty of clinkers and coal mixed with the ash. In shaking this down into the ash pit, care should be exercised not to break the grates. After lying idle all Summer, the grates may be rusted in the bearings and should be shaken gently at first until they are freed from this rust and loosened up.

The next important thing to do is to remove the clean-out plates on the front and back of the boiler, which give access to the flues inside the boiler; and the thick deposit of dust and soot which we find there should be scraped away with a long-handled wire brush and left reasonably clean. This deposit of dust and soot in the flues acts as an insulator and prevents the proper heating of the water, so that steam cannot generate quickly and economically. In fact, heating experts claim that the efficiency of a boiler can be reduced by as much as twenty-five per cent if the flues are clogged up. This results in the consumption of far more coal than is necessary to maintain a proper temperature.

Examine boiler insulation. The next step to take is to see that the covering of the steam boiler is intact. This is generally made of asbestos, troweled on, and very often it cracks and falls off in large pieces, exposing the iron shell of the boiler. As a rule, this is caused by excessive dampness in the cellar, brought about by lack of ventilation during the Summer months, which allows the asbestos covering to disintegrate. Each exposed piece of boiler means a loss of heat and of general efficiency; and, as a large box of asbestos cement can be bought in any hardware store for twenty-five cents or less, mixed with water into a heavy paste and applied over the bare spots, there is little excuse for that particular defect.

Check damper, safety valve and water level. See that the damper in the smoke pipe which leads from the boiler to the brick chimney works freely. It generally has a clean-out at the bottom which will permit of a wire brush or small shovel being inserted to clean out the accumulated soot. See that the joints in this smoke pipe are tight and that the sections of pipe fit properly

into each other, so that there will be no wasteful and dangerous escape of gas from poor connections.

Press down the lever of the safety valve and see that it is working; a drop of oil on the pin insures against sticking. If the coiled wire handles on the ash pit or the fire box door have been broken, or have fallen off, new ones can be bought for ten cents and put in place. This saves burned fingers and the bad habit of slamming the fire door shut with the coal shovel. See that the water level in the gauge is at the proper height and that the valves controlling the water supply are working properly.

If the doors and clean-out plates have been badly rusted through Summer idleness, they really should be gone over with a wire brush and given a coat of black varnish. A half-pint will be plenty to touch up all the exposed iron work. Make sure that the slides in both the fire and ash doors work freely after they have been painted.

Cures for radiators. Having gone over the boiler, we might spend some time upstairs checking over the radiators. Practically all of us are familiar with the screeching, rasping sound which generally accompanies the turning on of a valve in a steam radiator. This is caused by the fact that the heat burns the metal quite clean and dry, and it can be overcome by an occasional drop of oil on the spindle of the valve just below the handle. Very often there are one or more radiators which we dislike turning on, because of the banging and hammering which they produce. This is caused by the fact that the radiator is too low at the end furthest from the steam supply pipe, and water accumulates. This noise can be stopped by raising the radiator at that end, and putting small blocks under the legs. This gives the radiator a proper pitch toward the pipe, and the condensed water can flow back to the boiler evenly, without the steam bubbling through it and causing the noise. As a rule a quarter-to a half-inch is sufficient raise.

See that valves function. The air valves which permit the air to escape from the radiators as the steam enters are a most important auxiliary of the heating system, and certainly some of them make us very much aware of their existence. The valves which have been on the market for the last several years are a marked improvement over the former ones, and are generally good for long service, but occasionally the small hole in the cap has become sealed or clogged up, and the insertion of a pin or wire will clean them out. If an air valve is inoperative even though the steam pressure is good and the small vent hole is clear, try turning it at a forty-five-degree angle, or even completely upside down, by just unscrewing it a half turn. Valves that would not work when upright have been known to work in either of these positions.

Occasionally a radiator fails to heat at all, and in that case the air valve should be screwed out of the radiator altogether and the steam turned on until you can see it coming out of the hole. Then shut off the steam and (Continued on page 81)



NYHOLM

Recreation room in the sky

This sitting room opens off the terrace in the New York penthouse of Mr. C. U. Bay. A conflict of two moods gives the room its style—the one expressed in the red taffeta plaid used for swags above the organdied windows and again for the ruffle of the chandelier; the other in the cabbage rose chintz which covers the little Victorian chairs. Rug is white fur, wallpaper white entwined with green vines. Decorator, William Pahlmann of Lord & Taylor

Land of Good Hope and good hunting

South Africa mixes races and colors, creeds and costumes into an exciting drama

By Dorothy C. Kelly

SOUTH AFRICANS will tell you that if you sleep for even one night in the shadow of Table Mountain you will always return. Bear that in mind, you who are planning to visit the land of Good Hope and good hunting. Old as she is, Africa has a way with her.

Here are some of the things that will take *me* back and that may well enchant *you* when you fall under their spell:

The first sight of Cape Town, after some twenty days at sea, is something never to be forgotten. All travelers have their favorite harbors but, no matter how many you have seen, don't make your final choice until, from the sparkling waters of Table Bay, you have looked up at the majesty of Table Mountain, capped by its flat, white cloth of cloud and flanked by its two giant sentinels—Lion's Head and Devil's Peak. It looks like the very edge of the world.

Behind this tremendous rim the continent rises in a series of mountain and plateau, mountain and still higher plateau. Before climbing the steps to see what is beyond, however, it is well to linger a while in Cape Town and get back your land legs.

Take up the invitations of ship-board friends. South Africans mean it when they ask you to come and see them. Drink mid-morning coffee served by a barefoot Kaffir girl on some broad, shady stoep in Wynberg or one of the other suburbs. The garden around you will be a fascinating combination of familiar and unfamiliar. Oaks hobnob with eucalyptus and wattle. The rose and the native protea grow side by side. Dozens of varieties of heaths and bulbs brought in from the countryside make it easy to understand why the



THE RAINBOW CATARACT OF VICTORIA FALLS



A COVEY OF NATIVE HUTS IN SWAZILAND



TABLE MOUNTAIN—MONOLITHIC LANDMARK, CAPE TOWN



MODERN IN DURBAN, THE NEW LAW COURTS BUILDING



THE FAMOUS "CLOTH" OF CLOUDS ON TABLE MOUNTAIN CASTS ITS SHADOWS ACROSS THE WATERS AT ZEEKOE VLEI, THE YACHTING CENTER OF THE CAPE

wild-flowers of the Cape are world famous. Looking up at the mountain slopes, you catch the gleam of the silver trees, which will grow nowhere else on earth. And if this glimpse of a private garden makes you hungry for more knowledge, drive over to Kirstenbosch, where the botanical gardens are the headquarters for the study of South African flora.

Sit with other friends on the balcony of a café on Adderley Street. In one hour you will learn more of this crossroads of the world than in days of confused wandering. Such a mixture of races and colors you will not see again until you get clear across the continent. Nor will you hear such a Babel of tongues. Hindu, Malay, Chinese mingle with English, Dutch and the various Kaffir dialects. East and West meet on Adderley Street and do business—each in its own costume and its own language—and no doubt according to its own ethics.

Later, do your own exploring of the city.

As a contrast to city bustle drive out to see the grand old homestead of Groot Constantia—a survival from serene, patriarchal days (serene except for the slave quarters underground). Drive or walk across Constantia Neck from the Indian Ocean to the Atlantic. I walked it one day (fourteen miles) and ended up in stocking feet but with the satisfaction of a minor Marco Polo.

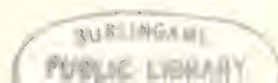
Take the Marine Drive around the actual Cape of Good Hope (a hundred-mile trip) for breath-taking views of mountain and coast. If you visit the lighthouse keeper high up on Cape Point, ask him if he remembers the strange animal that once heaved itself up out of the sea, played around on the sands far below and went back into the sea, leaving footprints of pre-historic size and shape. Maybe it was just a trick of the early morning mists. Maybe it was a lighthouse keeper's fancy. But out (Continued on page 82)



PATRIARCH OF THE PONDO TRIBE



RICKSHA BOY AND TURBANED NATIVE



Yews for Winter garden beauty

By Donald Wyman

OF all available evergreens for the garden, the yews are without doubt the most striking. The darkest of all evergreen shrubs, they thrive in various kinds of soil and withstand clipping, making perfect hedges and screens. Their bright red, fleshy fruits are conspicuously unique all Fall and even part of the Winter. They are valued ornamentals, being represented by a large number of varieties ranging widely in size and shape. Garden lovers should know and use more extensively these extremely picturesque shrubs and trees.

For centuries the yew has been known and valued. There are records of the native yew of Europe (*Taxus baccata*) having been found underneath glacial deposits in England. During this period when England was joined to the continent, the climate was much milder than now and the elephant and rhinoceros roamed the land.

With trunk circumferences of at least thirty feet, there are in England yews which must be approximately one thousand years old. English folk lore is full of references to the yew. Robin Hood and his Merry Men used stout cudgels made from yew. Their long-bows and cross-bows were made from it and even before the advent of the bow the yew was used for spears. A spear of yew is known to

have been dug from underneath a peat deposit in England and is estimated to be approximately 3000 years old.

Because of its very slow growth, yew wood is hard and close grained. An old book states that at a time when it was abundant in England it was used for "cogs for mills, posts to be set in the ground, everlasting axle-trees, flood-gates for fish ponds which hardly ever decay". In fact, the wood of the yew was indispensable. When dyed black, the pure white sapwood is given the appearance of ebony. Because most of the vigorous-growing, sound trees have been chopped down for various purposes through the years, there is at present little of the clear, smooth wood available. All the yews resemble each other so much so that a few botanists in the past have suggested that there is really only one species, *Taxus baccata*, and that all other so-called species are merely geographical varieties.

Poisonous properties of the yews have been recorded. Caesar writes that Cativolcus, King of the Eburones, poisoned himself by drinking juice from the yew. The toxic material is probably an alkaloid named taxine, a heart depressant present in the leaves but not to such great extent in the twigs and bark. Although many cases of cattle poisoning have been reported where cattle eat the foliage,



1. The height to which the slow-growing yew eventually attains is here vividly illustrated.

2. The European yew (*Taxus cuspidata*) is a more hardy species and therefore better suited to American gardens.

3. These tall, monumental trees on an European estate bespeak long generations of careful clipping and tending.

4. The dense growth which results from correct shaping of the bush is here illustrated in a comparatively young yew.

2. Dr. M. R. Buchman's home in Scarsdale, N. Y., has a separate professional wing



THROUGH THIS DOOR IN THE LIBRARY THE DOCTOR CAN REACH HIS OFFICE



THE DINING ROOM IS DELIGHTFULLY COLONIAL



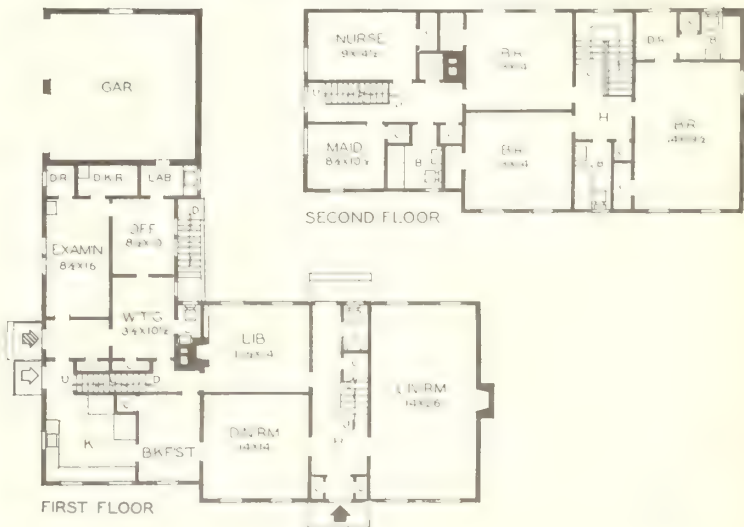
NURSERY IN THE BUCHMANS' HOME



EXTERIOR OF HOUSE, SHOWING DOCTOR'S WING IN REAR



EFFICIENCY PREVAILS IN THE EXAMINATION ROOM



When the doctor's requirements are such that he must have a normally planned, complete residence, a means must be found for achieving separation of the office and living units, giving privacy to both while still maintaining a convenient connection between them. This is well demonstrated in the home of Dr. and Mrs. Buchman. The architect of this specialized home was Joseph Douglas Weiss and Eleanor Horst was the interior designer



Gravel instead of grass



A suburban garden with walls or fence

Contemporary landscaping makes new uses of water, gravel and turf

Designs for modern gardens

THESE four examples of modern landscaping, designed by Lona Schobert Enz, are appropriate for those who love color running through a green lawn and who wish to combine turf, flowers, water, pebbled areas and concrete or stone paving in the contemporary manner. They are offered as a relief to the usual American combinations of lawns and evergreens or the more picturesque and infinitely more work-requiring style of English gardens.

GRAVEL INSTEAD OF GRASS is a functional method of flooring a garden, since it is easier to rake gravel than to cut grass. In the middle of the design at top on this page is a square pool surrounded by octagonal rings—an edging of turf, a water channel, a paved path, roses and another paved ring. The side beds are planted to massed annuals and the rear to perennials.

A SUBURBAN GARDEN (left) usually requires privacy, hence it should be protected by a high wall or fence. If the house is modern, its rear plot might be divided by a stone-edged water canal. A bed of annuals or polyantha roses follows the line of the canal on one side. On the rear wall is trained ivy, *Hedera helix*, or a climbing rose. The long wall bed is planted either to perennials, with tulips interspersed for Spring bloom, or massed colorful annuals following tulips.

Such a garden serves as an outdoor living room when given appropriate furniture.

FOR A FLORIDA OR CALIFORNIA PATIO (top, opposite) the center of interest would be a stepped-back cement pyramid for potted plants. It is surrounded by a band of water—a boon to birds and dogs. The rest of the area is paved, except in the corners, where perennials or potted oleanders fill in the space before a spreading evergreen. Such a patio is inviting in appearance and needs the least of care.

BEHIND A MODERN COUNTRY HOUSE (opposite page) the area might have, on its main axis, an oblong reflecting pool with its surroundings floored with gravel. Beds of roses flank the long sides. The terrace edge is marked by narrow beds of perennials. Lawn covers the rest of the space. Trees and shrubs dot the lawn each side the house. In a sense this suggestion is a return to the Victorian style of bedding.



For a Florida or California patio



Behind a modern type of country house

1-story or 2-story house?

To decide which type of plan will best fit your needs, check the points below which apply to your case. Then add up the pros and cons.

Which will cost less to build?

If you want a house of less than six rooms, a one-story plan will cost less and look better than a two-story one. For a house with more than six rooms, the extra costs in foundations and roofing in a one-story design will usually outweigh the saving on stairs.

If you live in anything but a very mild climate, the larger outside wall and roof areas in a one-story house will increase the costs of maintenance, heating and insulation beyond those of a two-story house of similar size. Remember that heat can more easily be distributed vertically than horizontally.

If you are building on the side of a hill, two stories on the downhill side and one on the uphill side is most economical and practical. But the 1½-story house with attic bedroom is usually the least economical type of plan. 6 rooms on two stories are usually cheaper and better than 6 rooms on 1½ stories.

Does the site make a difference?

If you have only a small lot, don't fill it full with a large one-story house. Many of the rooms will be looking into your neighbors' backyards, and there will be no space left for a garden.

If you have a medium-sized lot, a courtyard garden surrounded by a one-story house will give more privacy than an open lawn. But if there are two-story houses on each side, a roof deck on a two-story house will be less easily overlooked.

If the site is rocky or steeply sloping, a two-story house will economize on the cost of grading.

If all your view is on one side, then pile up as many floors and as much window space as you can afford on that side. Build vertically. And if your view from ground level is blocked by houses or bushes, then choose a two-story house with upstairs living room.

If there are trees, wind a single-story house among their trunks.



A compact one-story plan is most economical for the 5-room house. D. Swope, designer



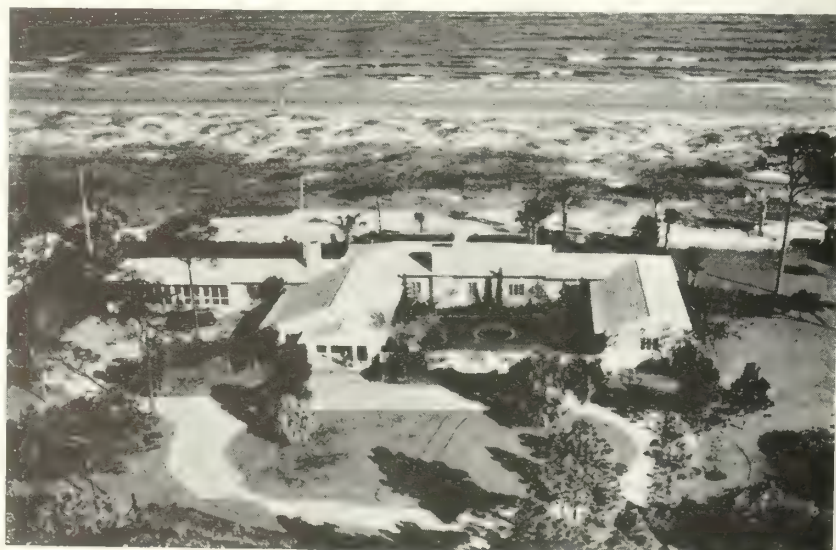
The 1½-story plan is usually less economical than a full 2-story design. Mayfair Acres, N. Y.



A one-story house may often be slipped in between existing trees. D. D. McMurray, arch.



If there is only one good view, it may be better to build vertically. R. J. Neutra, architect



Right: You can walk straight out into the garden or on to the beach without going through the house. Sea Island, Ga.



One-story plans can be flexibly handled for isolation of picked units. A. G. Siple, arch.



Which will give the most satisfactory plan?

If you have a lot of very special and individual requirements, then it may be easier to satisfy them with a single-story plan (if you are willing to pay for satisfaction). For each room is related to the others horizontally only, so that the plan immediately becomes much more flexible. Isolation of one section from the rest, or the addition of extra rooms, are both comparatively simple.

If you are afraid of waste circulation space on a one-story plan, just remember that a single flight of stairs takes up the equivalent of at least 20 feet of corridor space. Waste space is always the result of bad planning.

If you object to sleeping on the first floor, say so now.

If you want privacy from the road, a nearly blank wall can be achieved less inconveniently on a one-story house, with its narrow end to the street, and opening out to a garden at the rear.

Which is best in what climate?

If you are going to build in a region where hard Winters are normal, then the compact two-story house is undoubtedly your cheapest and most comfortable choice.

If your house is to be in a mild-to-hot region, then you will find the sprawling one-story plan most agreeable. It will be quite a simple matter to provide through ventilation in all rooms, especially if circulation is by means of covered ways rather than enclosed corridors. And the elongated one-story house wrapped around a courtyard will always provide at least one shady spot to sit, immediately accessible from the interior.

If you want protection from rain and sun, the overhanging eaves of a one-story house (see page 34) may seem a more picturesque method of achieving your object than the overhanging balconies which are used on some two-story houses to achieve the same result.



STURTEVANT



For more complete isolation certain units may be broken off and joined only by terraces to the rest of the house. W. W. Wurster, arch.



To obtain privacy from the approach road, it may be advisable to make the entrance wall almost blank. This is easier in a one-story plan than in a two-story one. P. Belluschi, arch.



LL11: When the best view is obscured at first floor level, a second floor living room is good. Beatty & Strang, archs.

The October Gardener's Calendar



- 1** The end of this week is almost the deadline for planting narcissus. Get this job over now, because there are plenty of other bulbs to get into the ground before killing frost.
- 2** Meantime, before severe frost snips them, dig and store all tender bulbs—caladiums, cannas, dahlias, galtonias, gladioli, ismenes, monthretias, tigridias and zephyranthes. Take in geraniums.
- 3** October is the big month for setting out tulip bulbs, and the work can continue till hard freezing. If you are pestered with moles and mice, mix a repellent in the soil before planting.
- 4** Tulips can go in 8" to the bottom of the bulb. This allows for the roots of annuals to be set out between flowering stalks in Spring. Never plant fewer than six bulbs to a drift.
- 5** When these two major bulb plantings are made, start on the smaller kinds—scillas, chionodoxas and such. Make rings of Winter aconites under bushes and watch for their early gold.
- 6** Where space permits and your curiosity leads you, indulge in some of the more unusual kinds of grape hyacinths. Tulip species are another race of beautiful curiosities to try in odd corners.
- 7** Weed all borders and bare soil lest the final crop plant its seed to annoy you next year. Snip off phlox seed-heads and thus prevent a race of undesirable hybrids from springing up.
- 8** Roses for November delivery should be ordered now. At the same time start preparing the rose beds. Dig them deep and enrich the lower layer with old manure and bone meal. Let them settle.
- 9** While no sane gardener burns leaves, a wise one will have no compunction about sending to the bonfire stems and foliage that may show or breed disease—gladioli, peony tops and such.
- 10** Leaves, frost-bitten foliage and final grass clippings will start the new compost pile. Layer them down with earth, using some old compost soil. Water, tramp down and toss in lime.
- 11** Store cabbages out of doors in trenches covered with leaves. Squashes and pumpkins go into a warmish cellar. Beets, carrots and turnips go into boxes and covered with sand. Pot up parsley.
- 12** If you want really good lilies of the valley next Spring, crumble old manure or compost over the bed this Fall. Dig dahlia tubers and dry before storing. Burn foliage against corn borer.
- 13** By starting a new bowl of paper-white narcissus every ten days you can soon have continual flowering. Bring indoors all amaryllis plants and allow them to dry off before repotting.
- 14** Keep watering evergreens, rhododendrons and newly planted perennials. Take in house plants and repot them in fresh compost. Pot up chrysanthemums for house flowering.
- 15** True, October is a busy month in the garden, but don't work so hard that you haven't time to enjoy the Autumn foliage. Knock off some day and relish the colors of the flaming woods.
- 16** Rhubarb plants can be set out in the Fall and old ones should be given a generous dressing of manure. Store apples in a cool cellar, but bury culls and wormy fruit to prevent disease.
- 17** Feed ornamental trees this month. If you haven't the equipment or fertilizer hand the job over to a dependable tree man. Deep trenches for sweet peas can be dug now. Fill with manure.
- 18** Autumn is the season for using slow-acting fertilizers. Hence onto the rose garden and into the soil around lilacs and other flowering shrubs place bonemeal. It starts working by Spring.
- 19** Apply no heavy mulch until ground freezes. Take down and store awnings and screen doors. If closing house, place wire screen over chimneys to keep out squirrels and other varmints.
- 20** After digging gladiolus corms, let them dry, then cut off foliage and store in boxes or paper bags with an ounce of naphthalene flakes for each 100 corms. Store in a cool place.
- 21** Apart from swatting them, we know no way of keeping hornets out of houses in Winter. They have secret ways of insinuating themselves into even the best managed homes. Probably chimneys.
- 22** Prepare to plant late-arriving lily bulbs by digging holes to proper depths and stuffing with straw or leaves and covering with a board. Mix soil with sand and compost and store.
- 23** While they are flowering, tag those "hardy" chrysanthemums you wish to propagate next Spring. Later on they can be given cold frame protection. Put a forcing frame over Christmas roses.
- 24** Towards the end of October owners of a country home should feel that, in all conscience, they have had enough of relatives and city guests. Now they can enjoy the place themselves.
- 25** If you are going in for rock gardening, the construction work can be done in Autumn but, except for bulbs, the planting should wait till Spring. Lift and store in cellar the red hot poker.
- 26** You may have missed, in rescuing tender bulbs, the tuberose and tuberous begonias. These bulbs are lifted, dried off, cut from foliage, labeled and stored in a cool, dry, rat-free place.
- 27** Ardent gardeners, who plan to work indoors through the Winter, should store boxes of sand, garden loam and compost against early seeding of flats next year. Send promised seed to friends.
- 28** It is not too late to inspect cold frame sash. Replace broken panes and give the whole a coat of paint. As stakes are gathered, scrub off soil, sort, tie together and store. Also scrub all pots.
- 29** By this time your lighter gardening clothes have been either washed and put away or discreetly dropped into the bonfire. Heap raked leaves into piles for later mulching the flower borders.
- 30** Cider, hard or otherwise, is the proper tippie for gardeners after a day's work. Then, before going to bed, a mug of mulled wine, so conducive to sleep, is not to be despised.
- 31** The plant window, now filled, should be the object of the housewife's daily solicitation. The head of the house can well be discarding those fancy garden gadgets that didn't work.

The English are much given to having alpine houses—little unheated greenhouses in which they grow alpine plants in pots. Why hasn't the custom caught on here? It is perfectly feasible.

in line
with your new outline



ASPARAGUS SOUP with crackers, broiled mushrooms on toast, broccoli with Hollandaise sauce, honeydew melon filled with lime sherbet, and coffee. The soup is Campbell's Asparagus—smooth and luscious, brimming with the springtime flavor of garden-fresh asparagus.

Back comes the hour-glass figure of Grandmother's day. But not the inflexible whalebone and pull-with-all-your-might lacing! Today's silhouette is made easy by today's intelligent exercise and well-planned meals—attractive meals, often built around delicious Campbell's Soup. Such as those described here—



CHICKEN SOUP, whole wheat wafers, fresh fruit salad with French dressing, and a pot of tea. Fluffy white rice and tender chicken meat in a glistening golden broth that's chicken, through and through. So we say—just as sure as you like chicken, you'll like Campbell's Chicken Soup.



VEGETABLE SOUP with toasted crackers, cheese soufflé, green peas, hearts of lettuce salad, whole wheat muffins, apple sauce, and tea or milk. This soup, you know, people look upon as almost a meal in itself. Made of rich beef stock and 15 different vegetables.



OX TAIL SOUP, Swedish rye crackers, green salad with Roquefort dressing, baked pear, and tea. Campbell's make this soup of ox tail joints, barley and other vegetables in beef stock with a dash of Sherry—just as you'd enjoy it at your favorite London hotel.



Bill gets a tip on the train



Bill: They certainly do dress-up railroad cars these days.

Ed: Yes. I understand they use Masonite Tempered Presdwood for lots of the new walls and ceilings. Boy! That board has to be tough to stand up in a railroad car. It's light-weight too.



Bill: Our builder wants us to remodel our living-room with Masonite Tempered Presdwood. He says we can get a great many different, expensive-looking effects with it. And it won't cost much.

Ed: Why not try it, Bill? Dozens of my other friends have, and they're completely sold on it. Tempered Presdwood can be painted or enameled. And it looks swell in its own natural, brown finish.



Here's Bill's Remodeled Living-room—

The upper walls and ceiling are durable, moisture-resistant Masonite Tempered Presdwood, painted gull-grey. The wainscot is the same material, unpainted. Ideal for homes with children, because Masonite Tempered Presdwood resists scuffing, and does not show finger marks. The built-in desk and bookshelves are Masonite Tempered Presdwood, clear-varnished.



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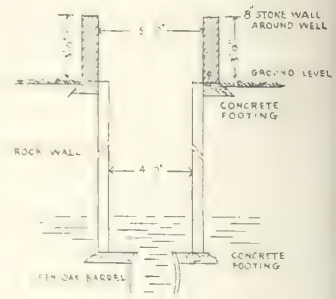
City _____

State _____

Questions & Answers

How to Make a Well-Wall

Q. Please advise the proper procedure for constructing a rock well-wall. We have located the water-table near the surface and dug to water. The hole was made large enough to sink an oak barrel with top and bottom knocked out. This filled readily. Can you send me a sketch showing the construction details?



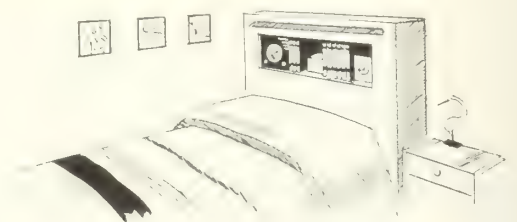
A. If you have to go below 6' or so, the sides should be well shored and braced as there is great danger of a cave-in. Then lay a rough concrete foundation as shown in sketch. Lay wall of well up solid to keep silt from washing through in heavy rains. Back-fill solidly as you build up, to prevent future settling. About 8" or 10" below ground level, lay another concrete footing to support wall above the grade. This should be set back as illustrated, so that its weight will not rest on the rock wall.

Growing a Papaw Tree

Q. I want to raise some papaw trees in my garden at Coral Gables, as I understand the tree is safely grown in the southernmost part of Florida near Miami and around Tampa and Orlando. I know frost will kill a papaw tree; can you give me cultural data?



A. *Carica papaya* grows in various soils but prefers rich ones and an abundance of moisture. Although the papaw reacts favorably to dressings of good commercial fertilizers, many trees growing in the tropics with no fertilizer are prolific bearers. The tree should bear for about four years, but some commercial growers allow them to fruit only one or two years. Too much near-frost is apt to prevent its fruiting.

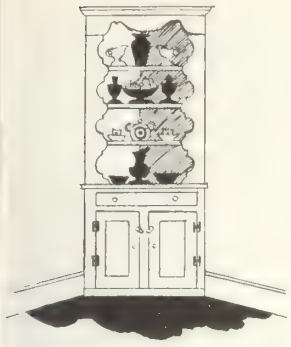


Built-In Bed Light

Q. As my bedroom is too small to accommodate many large pieces of furniture, I have decided to have the bed built into one corner. I like to read in bed and want to install a lighting unit in the headboard. If possible, I should like to have my radio as part of this unit rather than at the side of the bed. Can I get proper lighting with such an arrangement?

A. Build the headboard of the bed in like a cabinet with a recessed front for books, radio and electric clock as indicated in the sketch. Wire plug-in-strip inside about 4" down from the top of the cabinet. A metal reflector placed over two 60-watt lumiline lamps above the recessed opening will provide adequate light for reading. The radio and electric clock can be placed in the recessed portion and attached to the plug-in-strip.

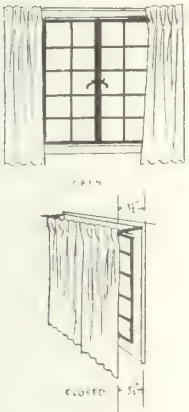
Staining White Pine



Q. What would you recommend for an inexpensive china cupboard which we intend having made up for our Early American living room? Our furniture is all maple, but we thought white pine would fit our budget better; and we understand that it is light in weight, even-textured and takes a stain easily. Will you tell us how to apply the stain?

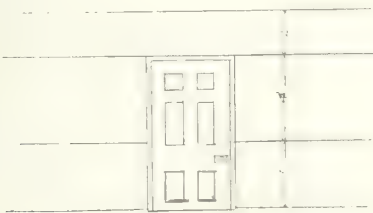
A. White pine is an excellent choice, as its grain resembles that of maple and it is not apt to shrink or swell greatly with changes in weather. There are regular maple stains on the market and the pine cupboard may be stained either light or dark Colonial maple according to directions on the can. Take a good clean brush and apply stain with long even strokes in one direction only, following the grain. Dilute stain with turpentine if a lighter color is desired. Before starting the job, try the stain in an inconspicuous spot to determine the color.

Curtain Treatment for the Nursery



Q. What solution can you offer for curtaining two windows, 39" x 42", in my small son's bedroom? The room has to be darkened for afternoon naps, yet the curtain treatment must allow for generous opening, as our Summers are very hot. These windows are in-swinging casements which makes the curtain problem a difficult one. I don't want curtains attached to each panel permanently darkening the room. I shall appreciate your suggestions.

A. Use an adjustable curtain rod which will expand about 6" or 8" beyond either side of the window and extend out from the wall about 3½". Pinch-pleat curtains fairly wide apart to allow for ample fullness and sew onto rings. During the day they will hang to the side, just covering woodwork and admitting sufficient light. They can easily be pulled together at nap time; and it will be possible to open the windows enough for ventilation.



Making a Ceiling Appear Lower

Q. How can I lessen the height of a very small room with a ceiling 9' high? Would a dropped ceiling or horizontal plywood panels make the room look lower? Should I use dark paint for bottom panel, then a medium tint and finally light at top?

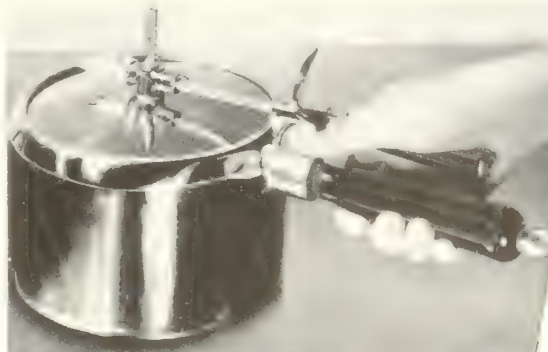
A. Aside from the expense involved, a dropped ceiling might throw your doors and windows out of proportion on the walls. We recommend a 3' plywood panel on the lower section, a 4' center panel and a 2' upper panel, as illustrated. Your method for painting will give the ceiling the effect of greater height. Reverse it and use the darkest shade at the top.



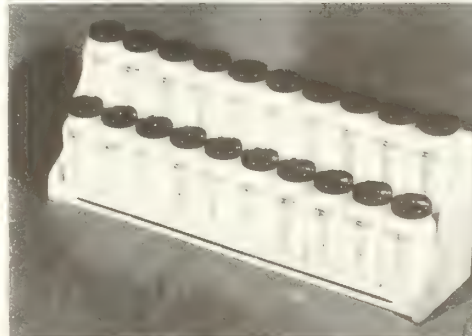
ELECTRIC SERVANT. Lighten arduous day-in-day-out tasks with Kitchen Aid's new food mixer. Exclusive Planetary Action, full-vision three-quart bowl, all-purpose beater, juice extractor. Beats a single egg white—or a bowlful. **\$29.95**

Kitchens, too, can be Glamorous!

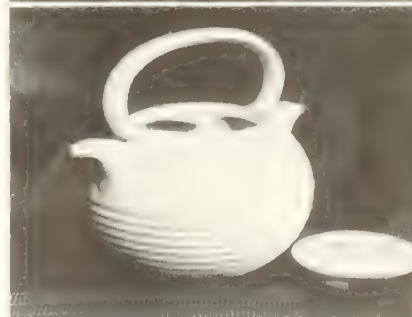
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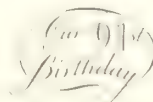


TEA MASTER. Chubby combination tea and hot water pot of fine vitrified china. Twin spouts, two separate compartments. Tip it one way for hot tea, the other way for hot water. Can also be used for serving coffee and cream. Emerald green, canary, turquoise, brown, **\$2.95**; red, **\$3.25**

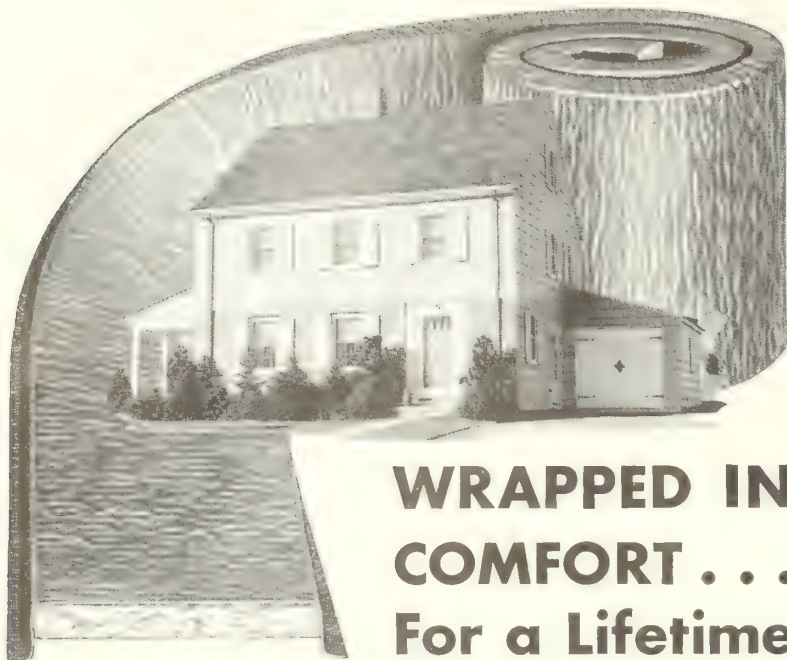
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SOUTH OVER PIZARRO'S TRAIL

BY EDNA MAE STARK



FAMOUS TORRE TAGLE PALACE IN LIMA

SOUTH AMERICAN countries, along the Conquistadores' route, offer much that is new and strange. They're almost as much of a surprise to today's travelers as they were to Pizarro when he set out over uncharted seas to check the rumors he'd heard in Panama—of a miraculous "land to the south that was full of gold".

Today's voyage, however, is rather more luxurious than Pizarro's. The ships themselves—with their outdoor swimming pools and beach decks, and their smart "up top" nightclubs—come of a long and illustrious line; a line which began with the old sailing vessels traveling way down around Cape Horn to reach the west coast—back in the square-rigger days when guano was the "pot of gold".

The first landfall on a west coast cruise is Cristobal. No map is needed to tell that this port lies at the crossroads of the world. Ships flying the flags of all nations crown the harbor, and people of every race throng the streets. Cristobal, and Colón, the older city across the street, suggest the

touch of a surrealist, with bars, bazaars, native houses and nightclubs all jumbled together on the narrow streets. A few blocks from grimy old homes and a palm-shaded modern hotel are tipsy old wooden buildings, balconies askew, that look as if they've been loafing there since the time when Colón was one of the world's wickedest ports. Of the same vintage are ancient caranettas with their stately motion horses and droopy-eyed drivers.

Within the scope of a short sightseeing trip are tiny farms with coolies working in the fields; the "Old Dutch" which cost the French so many lives; a dispensary still bearing the "silver" and "gold" signs which marked the entrances for the black canal laborers who were paid in silver, and their white overseers who rated gold; Gatun Locks which lift giant ships eighty-five feet; an army post, naval submarine base and army aviation field.

It is the bazaars, however, that steal the show. They positively bulge with merchandise labelled in all languages—linens and laces, men's pajamas and



SUNDAY IS MARKET DAY IN PISCO, PERU

SOUTH OVER PIZARRO'S TRAIL



BAGGING COFFEE ON A STREET IN GUAYAQUIL, ECUADOR

robes, lingerie, Oriental stories and perfumes. They are ly for shoppers with a gift for ng.

daylight voyage through the : one of the highlights of the past trip. It presents at close ie giant locks, the man-made d the deep cuts which make erway one of the greatest engi- feats of modern times. Along ks are seen remnants of the which once choked the entire . They recall the days when this strip of land presented an impenetrable blockade to the plorers, colonists and traders— ng a new realization of the im- rôle the water link between o oceans is playing in present- rld affairs.

ia, Pacific terminus of the Canal. twin, Panamá, add to the sights the Atlantic end—a few more ardens and nightclubs, a bull d a Zoo full of tropical animals. is a stone bridge, a tumbled

wall, and the vine-covered ruins of a cathedral tower—all that remains of Old Panama. Before Morgan and his marauders in 1671 reduced this capital to its present state, it was for a century and a half one of the most magnificent and richest cities in the New World.

Leaving the Canal Zone, the ship steams southward to Buenaventura, western seagate to Colombia. The port's main claim to fame and reason for existence is—coffee. As soon as the ship drops anchor the loading begins. A seemingly endless line of bags plunges into the holds; and the scent of the "green" beans fills the air. Back of the piers is a little town, with a hotel, a few business offices and better homes, and an unforgettable native section of steep cobbled streets swarming with children, and of wide-open little houses frankly revealing family activities.

In Buenaventura most visitors take a launch ride up the Rio Agua Dulce for a glimpse of the jungles which form a green wall along its shores. The "skipper" usually car- (Cont'd on page 72)



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Coldwater (Mich.) Hospital
Veterans Barracks, Bath, New York
San Francisco-Oakland Bridge
Central Catholic High School, Fort Wayne, Ind.
Central School, Glencoe, Ill.
Public Library, Fort Worth, Texas
West Lafayette High School, Ind.
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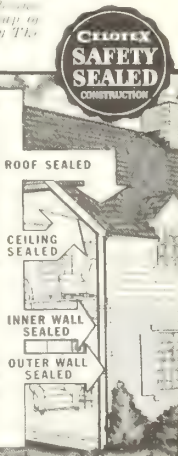
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SOUTH OVER PIZARRO'S TRAIL

(CONTINUED FROM PAGE 71)



THE PLAZA IN QUITO, CAPITAL CITY OF ECUADOR

ries along a rifle or two so that his guests may take pot shots at the orchids hanging from the trees. Occasionally an alligator slithers into sight—in which case the hunt takes a more serious turn.

These tropical jungles are repeated as the ship sails down the lush green coast of Ecuador, the little republic which straddles the Equator. It is entered through Guayaquil, thirty miles inland on the Guayas River. As the liner sails toward the port she picks up all sorts of strange rivermates—balsa rafts roofed with leaves and crowded with natives; ancient steam launches and rickety rowboats, barges heaped high with market produce, and vendors almost buried in boatloads of

Panama hats, baskets and sou-

Waterfront scenes reveal that Ecuador's chief exports are nuts, the vegetable ivory of comm sugar; coffee; cacao; bananas; gator skins; and balsa, the feather weight wood. Streets leading from the waterfront are literally late coated—covered with cacao spread out to dry, with natives and bagging them for shipment.

Guayaquil, a city with a population of 138,000, is a striking mixture of old and new—with the accent placed on the new. Its most pretentious buildings have been placed along the river. On the new side also may be the just-completed, very modern hotel, country club and golf club; and a



STERN FACED NATIVES OF THE ANDES

SOUTH OVER PIZARRO'S TRAIL

ection of lovely homes half
y tropical gardens.

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e second-floor balconies, found
ative section. It is in this sec-
the buses do their biggest
They are all equipped with
d the natives pay the few cents
to ride around and listen to
a jazz.

ain street is 9th of October
d—named after that red letter
820 when Ecuador and Spain
company. On it are a couple of
cafés where strangers can sit
h the town go by—while they
lices of the drippingly juicy
ectly delicious pineapples for
cuador is celebrated. Before
Guayaquil travelers all stock
anamas, for the world's finest
n in Ecuador.

CAPITAL CITY OF ECUADOR

mountains behind Guayaquil,
es distant from the port, is
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antedating, with Cuzco and
City, the white man's arrival
New World. Left practically
until the railroad reached it in
has managed to retain more
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ng Guayaquil, the ship con-
southward to Peru; and green
soon are replaced by barren,
cally-shaped cliffs clouded with
s of birds—the producers of
Talara, outlet for the oilfields
ern Peru, is discovered resting
astal plain where no rain falls
s at a time. It is a unique little
f flimsy wooden dwellings with
s blade of vegetation except in
s nourished with water piped
miles. Its golf course and polo
are barren as the Sahara and
ided with sand dunes, derricks
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er south is Salaverry, outlet for
t sugar estates of the Chicama
It was at this point on the
hat Francisco Pizarro, on his
econnoitering voyage, met up
adians who told him of the gold-
palaces and silver-paved streets
o and of the fabulously wealthy
e headed by the Inca Atahualpa;
which sent him hastening back
in for permission from his King
l an expedition into this "Land
d".

r the port are two strangely
ng cities—Trujillo, a modern
olis, and Chan Chan, largest of
ad cities basking on its coast.
atter, in its heyday some two
nd years ago, was capital of the
Empire, which covered ten
nd square miles—a city built of
mixed from gravel and clay
e, on a coast practically rainless,
he Seventeenth Century, endured
mdreds of years. Its crumbling
today still bear traces of the

wonderful reliefs executed by the early
builders.

Next on the route lies Callao—port
for Lima, Peru's capital—a Spanish
colonial city founded as "The City of
the Kings" by Pizarro in 1535. Upon
it he spent with a lavish hand the spoils
taken from Cuzco's palaces and the
gold wrung as ransom from the hap-
less Inca. Many of its buildings still
reflect the splendor of viceregal days—
as, for instance, the Casa Torre Tagle,
originally the residence of the King's
paymaster, a gem of colonial archi-
tecture; the University of San Marcos,
which was going strong long before
Harvard even was dreamed of; the
Palace of La Perricholi, the mestiza
dancer, darling of the viceroy Don
Pedro de Amat; the House of the
Inquisition; and the Archbishopal
Palace and adjoining Cathedral where
the bones of Pizarro are on view in a
glass casket. Still older relics of the
past are found in Lima's museums,
housing Inca and pre-Inca relics.

In contrast to such sights are smart
clubs, restaurants, theaters, shops, the
luxurious Hotel Bolivar, a magnificent
country club, seaside resorts and
palatial villas, the new racetrack, a
cockpit, and bullring which reflect the
vivid life of the modern capital.

On the coastal plain near Lima are
ruins of Pachacamac, another ancient
city; and, up in the three-mile-high
mountains behind the capital, are
primitive Indian villages where cus-
toms and costumes of Inca times still
are in vogue. A three-hour flight from
Lima is Arequipa, rendezvous of artists
and writers, and gateway to the Land
of the Incas, centered around Cuzco.

"VALE OF PARADISE"

Peru's southern neighbor, Chile, is
a ribbon-like republic stretching almost
three thousand miles down the coast.
Along the route of today's voyagers are
strung busy nitrate and copper ports,
and Valparaiso, another Southampton.
Valparaiso, "Vale of Paradise", is a
fantastic city spread like an amphi-
theater over a score of high hills,
against a backdrop of snow-capped
mountains. The port's chief appeal, to
the pleasure-seeker at least, is the
famous lido twenty miles distant, known
as Viña del Mar. Here, clinging to
cliffs hung with flowers, are the castles
of wealthy mine owners. Below are
bathing beaches strung along a sea-
shore drive with views unexcelled even
along the Riviera. The lido has an
ultra-modern hotel, a magnificent
gambling Casino, a polo field, race
track and golf clubs. The seaside cafés
here and the restaurants in Santiago
are celebrated for their excellent sea-
food, including corbina and congrio,
two of the best fish that ever came out
of the sea, and luscious lobster from
the shores of Robinson Crusoe's Isle.

Santiago, the capital, three hours
distant from Valparaiso, is set spec-
tacularly in the midst of snow-frosted
peaks glistening like palaces against
the sky. The city is blessed with an
ideal climate, much like that of Cali-
fornia except that seasons are the re-
verse of ours. Dominating the city are
two hills—the virgin-crowned Cerro
San Cristobal, (Cont'd on page 86)

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COMMUTER PARKING

(CONTINUED FROM PAGE 36)

dition in suburban station architecture is a good one. Early stations, of course, were hardly more than sheds, many of which are still in use. As the community idea began really to flourish, and our larger cities extended feelers into the country, the suburban station became an item of importance in local architecture. Philadelphia, Boston, New York, and Chicago vied with each other in rapidity of expansion and belts of garden communities quickly grew up along the railway lines. Everyone is familiar with the old-fashioned, drab Victorian structures which still line many of our daily migrations. In the heyday of the "Hamburg-American-Swiss" style, they were gay indeed. The base color might be a strong olive green and the jig-saw gable ends and lace gutters and ridges would be bright and cheerful yellow or a glossy brindle. The station masters would while away the hours between trains by raking and trimming the gravel paths and tending to the crescent-shaped beds of cannas, salvia, and geranium. If the town's name was short, it would be neatly lettered in alyssum or forget-me-nots in a bed of pachysandra or well-trained English ivy. If long, it would appear on an artificial bit of sloping turf in white-washed gravel. The whole effect was trim and "elegant" and a commuter could take pride in waiting for his train in the atmosphere created.

Great architects have designed suburban stations. One of the greatest America has produced, Henry Handel Richardson, who planned Trinity Church in Boston, designed a whole series of very beautiful little stations for the Boston and Albany railroad from 1881-1884. He was associated on these with America's most famous landscape architect, Frederick Law Olmsted, who is perhaps best known for Central Park in New York City. The result was a series of charming entrances to fine suburban communities which are still good advertisements for these communities after nearly 60 years.

These stations were laid out in ample grounds and the approaches were so carefully studied that adjustment to the needs of the automobile has been relatively simple although at a sacrifice to some of Olmsted's planting. Richardson's influence was felt in Philadelphia along the main-line and Germantown tracks but for the most part, throughout the country, engineers were responsible for the worst type of cheap wooden station which is still with us today.

Most railways have been in financial difficulties since the war. The old stations had to last as long as they could. Only occasionally, as at Valley Stream, L. I., have small, modern stations been built. In the meantime commuters have increased in number and automobiles swamp the station plazas. The old buildings creak and groan with the passing of each streamlined, air-conditioned train. They rear their shabby sides and broken scrollwork above the lines of sleek cars where formerly trees helped hide some of the tatters. New subdivisions have sometimes created new stations—particularly in California—but these have followed precedent, and I know of no truly up-to-date commuters' station in the country. This is curious, since an unattractive station consti-

tutes a bad advertisement for

Every town has its own physical and social character. No two are ever the same and no two solutions for similar community problems can be exactly the same. Therefore a least common denominator of points of trouble may be found. In the case for the commuter station solution, some elements are evident. The problem is devoted to quick transfer of people from one vehicle to another with little delay and the least possible loss of time.

The automobile is an inefficient vehicle in many ways. It takes up more space than it deserves. Fifteen cars could stand easily in the space required for the ordinary five-passenger car. Instead of needing a path one foot wide, it needs one of ten feet. It needs ample turning space, the minimum curve being a 20-foot radius. Land along railways is expensive and these facts must remain in the back of our mind.

Five types of automobile accommodation are usually needed:

Drop-Run	1-3 minutes
Park-Wait	1-30 minutes
Park—Full Time	1-12 hours
Freight	
Buses	1-20 minutes

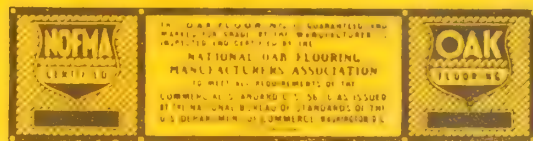
Drop-Run, 1-3 minutes. Requires completely free circulation. The car is driven right to the entrance of the station building. Under shelter it deposits its contribution to the commuter stream and leaves immediately. Three cars should be accommodated one time in the larger community. If the car keeps moving, time being all for opening of door, last-minute instructions on the dinner hour, a far kiss, a brief-case on the back seat, the shifting of the passenger into the driver's seat. (No. 4 on page 37)

Park-Wait, 1-30 minutes. Requires ample space for shifting of cars, protection of pedestrians, easy circulation from auto to railway, and clear view of tracks for oncoming train. This station is used by early and late comers, chauffeurs. It needs shade, separate rows of cars, and clearly indicated parking sections. Shade trees and shelter in the form of a roof or pergolas, each row of cars to the station platform would help. (No. 2 on page 37)

Park Full Time, 1-12 hours. Requires similar accommodations as Park-Wait but not necessarily so close to the tracks. (No. 1 on page 37)

Freight. Most stations have an express office and ship some heavy baggage and mail. Although the average commuting station probably does not need more than space for two semi-trucks, these must be given free access to the baggage room and mail car at the same time not interfere with passenger traffic. (No. 5 on page 37)

Buses. Suburban railway stations seldom bus terminals. However, they are often important stops on through bus routes. When the terminal condition does exist, the problem is considerably complicated and requires a special planning solution in accordance with the specific nature of the site. Private cars should (Cont'd on page



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LUCIUS BEEBE'S FAMILY HOME

(CONTINUED FROM PAGE 47)

exists today, save for an addition of some five or six feet to the height of the second story, an innovation decreed by Lucius Beebe shortly after its purchase in the interest of greater coolth in Summer. Its front door and classic fanlight, its cupola, captain's walk, characteristic pilasters at the corner, its solid dignity and austerity remain today as they did when the last carpenter fitted its last window sash nearly 130 years ago. Its original kitchen offices, removed from the main house by a few feet of covered walk, disappeared, however, shortly after Lucius Beebe moved in and started the raising of a prolific New England family in the fifties.

THE INDOOR BATH ROOM

An ell with what was certainly one of the first indoor bath rooms in New England was built, with a bath tub of monstrous proportions to fit the master of the house, who stood six feet four. The removal of its wooden apron and what might humorously be called the modernization of its plumbing economy have done little to abate its Victorian magnificence.

The family of Lucius Beebe would have been considered large today, but was only ample for the era in which it was raised. It included Louisa, Joseph Morris, Cyrus Gilbert, the twins Marcus and Decius, Junius, Frederick, Alice and Sylenda Morris. Lucius's wife, Sylenda, oversaw the ample economy of her household affairs and its kitchens and nurseries were dominated by a long succession of maiden aunts and other females inevitably dependent upon and associated with New England families of the period.

MEN OF PROPERTY

Through the closing decades of the Nineteenth Century the Beebes' family fortunes flourished as did its farm with its old fashion flower garden, its melon patches, carefully tended in person by Lucius, its prodigious stands of corn which invariably took the prize at the Wakefield-Reading Fair each fall, its herds of milk cows, usually approximating a hundred, plus or minus, its stable horses, truck gardens and woodlands. The brothers Marcus, Decius, Frederick and Junius, were becoming "warm men" in the Forsytean sense in the cotton and leather industries and in the banks of Boston. When the Boston Fire of 1872 wiped out the Pearl Street firm of Lucius Beebe and Sons, leather, Lucius started afresh with no insurance and little capital and soon headed the greatest single business partnership in New England.

The homestead at Wakefield was purchased from his other brothers after the death of Lucius by Junius Beebe, but although Marcus, Decius and Frederick removed to the neighboring Boston suburbs of Melrose and Malden, it remained the focal point of the family's loyalties and affections which were strong and extremely deep rooted. There the family foregathered for all festivals, Thanksgiving, Christmas, the Fourth of July, and on Sundays their

horse rigs and sleighs, depending on season, tooled endlessly between Wakefield, Malden and Melrose, awash with gentlemen in top hats and ladies in bonnets of the moment, constituting a sort of super family commuting service.

FAMILY TRADITION

Deaths, births or marriages were mourned or celebrated with a family unity and concord of sympathy that since largely vanished from the American scene. If the first green peas of the season were not on the table, traditionally to be consumed with Kennebec salmon, by the seventeenth of June it was regarded as a minor but family catastrophe. If Fourth of July fireworks on Wakefield Common were less magnificent than those of the year previous, a sense of outrage prevailed in neighboring Melrose and Malden as well.

Today Beebe Farm is the property of Mrs. Lucia Beebe Rockwood and writer and until her recent death the country residence of their mother, the widow of Junius. Eleanor Beebe, until the end of her life, maintained a spacious tradition of hospitality and generosity which had been associated with the home to which she had come immediately after her marriage. Her management, its gardens, its reservoir of cattle and poultry and wood stock, the management of its household and its position in the community engaged her urgent attentions.

Time does not stand still at Wakefield, yet change at Beebe Farm is abated as it has been within the possession of its possessors to make it. Motor cars populate its carriage houses, but there is still an assortment of cutters and four seaters, plows and pungs in the lofts in the event of overwhelming hazards.

BEEBE FARM TODAY

The highway—beyond the lawns, their century-old trees (mostly spared by last Autumn's hurricane) and a barberry hedge—hums with automobile traffic, but in Winter the North Wakefield boys still fish through the ice on the lake under its drawing room window for all the world like a Currier and Ives print.

Summer evenings are coolest in the McIntire tea house, so envied of various local historical societies. Green peas don't appear so frequently as on the seventeenth of June, but no store vegetable or native fruit has ever known its pantry shelves. The timeless garden gate, reputedly brought from Broughton, England, by the first Beebes to New London, is still carefully unslung and sheltered in the twilight shed each fall. Fiery Colonel Forrest has long since been removed and a tomb beyond the asparagus bed dedicated as a storehouse for blasting powder and other farming explosives, but the blue Staffordshire plates on the dining room walls are changeless with their reclining cows on Boston Common before the State House and John Hancock's house, and its present inheritors feel that old Lucius would still recognize and rejoice in his home.



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THE EARLIEST TULIPS

(CONTINUED FROM PAGE 33)

n and space, and they like hot sun ripening their withers. Be sure to let this greenery die naturally. Don't snip beaten your garden—great as temptation, come delphinium other good idea is to grow it but not in the shadow or plants that take lots of from the soil during the Summer. assures the bulbs of an even king. The hotter and drier

their Summer the better their blossoms the next year. But to remove them from the ground altogether is unnecessary. They're hard to locate and, besides, they resent the intrusion!

Most of these tulips are easy to grow but, if some should languish, try moving them to another location. After all, they are foreigners from far countries, and they may not be able to forget Transcaspia and Kashmir immediately on their arrival here.

COMMUTER PARKING

(CONTINUED FROM PAGE 71)

y separated from the bus stop. ing large and unwieldy vehicles of loading or unloading 30 to e at a time, require their own space. (No. 3 on page 37)

ze and shape of the space al- r each of these types of circu- ill depend on inspection of the and from each individual stare is no limit to special prob- esort and college towns, or ke Forest Hills, noted for spe- rting events, must be prepared heavy loads for special occa- opography plays an important ades must be easy. If the tracks ated, it is often easier to de- station than when pedestrian or tunnels have to be built. surveys as to the sources of raffic will help in determining ign of parking areas and any or future expansion.

station building itself may take m. For residential communities, pler and less pretentious the bet- provides a brief shelter and re- a full view of the tracks. The booth, cigar stand and toilets be readily accessible; and, as en demonstrated recently in 1, with the simplest elements a g of this sort can be attractive eful and something of which the

community may justly be proud.

Many modern parking areas use trees planted in rows on slightly elevated walks between cars. A little ingenuity of design can combine trees with a deck roof or pergola with vines and make a decent thing out of the usual unattractive station parking area.

There is no reason in the world why the day must start and end badly in a jumble of cars and a mad scramble which in its own little way imitates the friction of the big city. If an improvement on the big city cannot be made by the little one, there is not much point in living in the little one.

Finally, and most important of all, is the location of the station in respect to the town plan. It is the express duty of every citizen for his own safety and that of his children to see that a new station is located so that no heavy traffic lanes to and from it cross the main pedestrian accesses to schools and playgrounds. A strong stand should be taken against the location of new schools on such arteries also. If a shopping center is to be planned with the station, traffic and parking for different purposes should be clearly defined. In no cases should the station building abut directly on a main artery or highway if that highway and the station are to be efficiently used.

GOTTSCHE



One of the very few well-designed commuter stations built during recent years is this one on the Long Island Railroad at Valley Stream, N. Y. (E. I. Williams, architect; C. B. F. Brill, engineer). The small superstructures on the upper platform level do not conform to the original design. Parking space is arranged underneath the tracks at ground level, and the surrounding land has been developed by the community as a park

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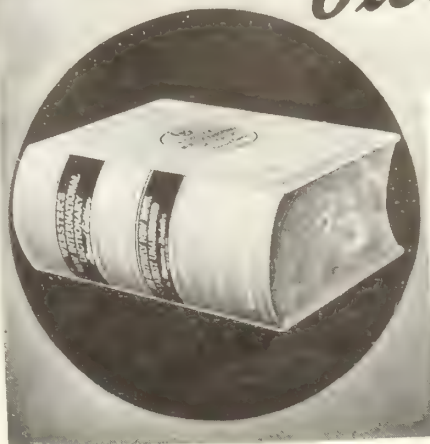
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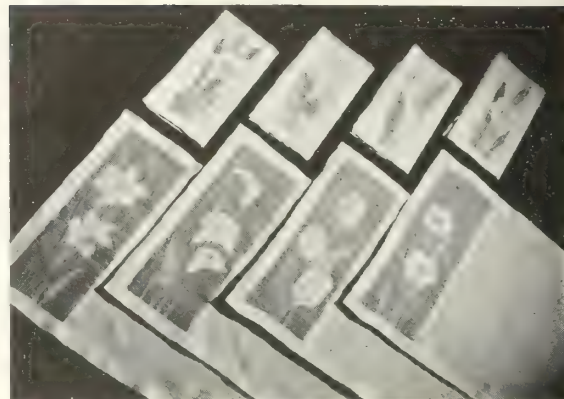
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PLAY TANDEM COLOR

(SEE PAGE 39)



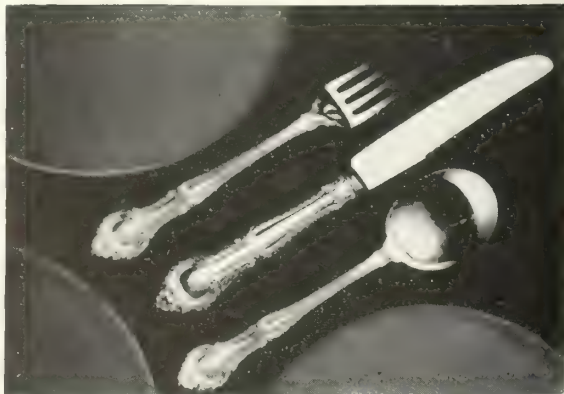
Note, for Fall, a trend toward sheerer table linen. These are white linens, with organdy panels appliqué with various spring flowers in natural colors—white lily, daffodil, narcissus, tulip. Moss



Two Duncan & Miller patterns: "Tristan" and "Cathay". The former has delicate etched leaf sprays (Woodward & Lothrop, Washington); latter has inverted pagoda stems. From Ovington



China patterns: "Maritime Rose", top, with flower-embossed border, a pre-1800 Spode design. Two other Spode plates of the same type carry floral centers bordered in green and dark blue



Gorham's newest sterling pattern, "English Gadroon"—a luxurious design featuring a gadroon edge ending in a shell motif. There are individual ashtrays to match the flat silver (not shown)

CHECK YOUR HEATING PLANT

(CONTINUED FROM PAGE 54)

the air valve and the chances at all will go well from then on. Clearing of the vent, or change of the valve, or change of the valve, it should be removed down or boiled out, as it is possible sediment from some chemical of the water may have clogged over remove an air valve from a or without first being sure that steam is turned off, as live steam is visible and extremely hot, and can you a very bad burn.

CLEANING WATER IN STEAM SYSTEM

water in a steam boiler should be changed entirely each year, as fresh water with plenty of oxygen in it boils quickly than stale or dead water. It is always a hose connection at the bottom of the boiler through which it can be done.

If you have a hot water system instead of a steam system, the same procedure recommended above for cleaning the boiler should be followed; as both are equally as good; with the exception that the hot water boiler does not have a safety valve and does not have a water column. Instead, it has a gauge on top, which shows the height of the water in the entire system, which should be at the location of the highest radiator in the house.

Hot water radiators have no air to worry about, and the valves on the supply lines will probably not get as much noise as steam valves, as they never get as hot; but it is well to put a drop of oil on the spindle anyhow. With a hot water system, there will be an expansion tank in the attic or some place on the floor, and water should be added into the system, at the boiler, this tank shows about half full. Like the steam boiler, the water in a hot water heating system should never be changed, as it becomes quite dead and holds the heat for a considerably longer period than a supply of fresh water would.

HOW TO START THE FIRE

Following procedure, if carefully followed, will eliminate all of the smoke and fuss generally identified with lighting the first fire.

If you use coal: Be sure that the top of the smoke pipe is wide open. Plenty of dry newspaper in the fire on top of the grates, cover this with kindling and then plenty of wood. Avoid long pieces that do not lie flat, and don't pack down paper or wood tightly. Then roll up one or four sheets of newspaper and place them on top of the wood. Roll up one or three sheets of newspaper and place them in the ash pit under the grates. Light the rolled-up newspapers at the top of the wood and shut the fire door; this will start a good draft up the chimney. Now light the newspaper in the ash pit under the grates and leave the ash pit door wide open. As soon as the wood has caught and is all ablaze, throw on two or three shovels of coal, and no more. As soon as you see that the fire is good and bright through the first coal, add a few

more shovels and the fire will be well under way.

If you have an oil burner which has been installed in an old coal-fired steam or hot water boiler, all of the above suggestions apply to the boiler itself, but we do not recommend that the amateur mechanic attempt any adjustments of the nozzles, blowers, thermostats, or other mechanisms. For a very reasonable fee, the people who installed the oil burner will check it over when you are ready to put the plant in operation; and, in fact, they generally include in their service most of the items mentioned above. For that matter, your local plumber or heating contractor, if called in to start the plant, will follow out all or most of these suggestions, making such minor adjustments as will insure smooth, economical operation.

A USEFUL ACCESSORY

The heating trade is presented each year with a number of new ideas for the conservation of fuel, more positive control, smoke elimination, and so forth. Most of these apply to the automatically controlled systems, are principally electrically operated and do not apply to coal-burning systems.

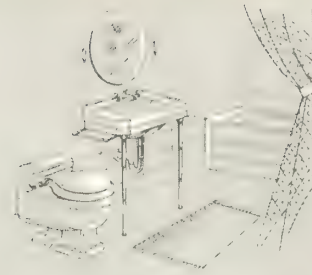
One, however, seems to have particular merit in the line of conserving fuel in coal-burning boilers, and it applies particularly to those cases where an excessive draft in the chimney burns out the coal too rapidly. It consists of a balanced damper about six or eight inches in diameter, which is set in the brickwork at the base of the chimney. The damper swings freely on an almost horizontal axis, and is weighted at the bottom.

When the draft from the chimney, which is caused by heavy winds outside, is increased materially, the damper swings in and permits enough additional air to enter the flue to choke it slightly, thereby reducing the draft. A variety of these dampers have appeared on the market and seem to have very considerable merit, as they are purely mechanical and, once set properly, have no complicated mechanisms to go out of order.

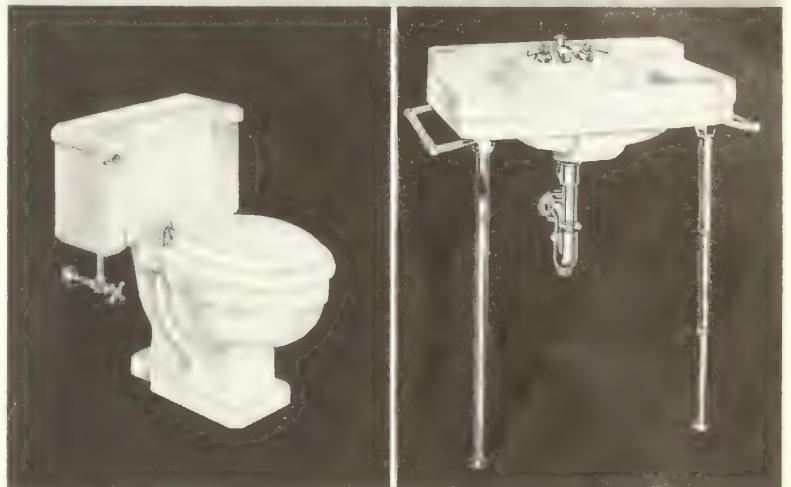
IS YOUR BOILER "WORN OUT"?

We often hear people say that the boiler is "worn out", but this is very rarely an actual fact. When we look at a boiler with the asbestos covering hanging off, the handles missing from the doors or the doors working on one hinge, and everything rusty and dirty, it certainly seems as though it were worn out. But in reality, it merely needs a good job of cleaning and refurbishing done on it. We must remember that the factory that manufactured this boiler is a large organization, and they have in all probability turned out a well-engineered piece of equipment, designed for hard and lasting service, but, just as in the case of your automobile, it should have regular, routine check-ups.

Probably the best friend we have in the house in the Winter months is the heating system. It rates some consideration and attention if efficient service is to be expected from it.



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LAND OF GOOD HOPE AND GOOD HUNTING

(CONTINUED FROM PAGE 57)

on that wild headland, where three oceans meet, the story isn't absurd.

Where you go and how, after leaving Cape Town, will depend on your own interests and the time at your disposal. Over the first range of mountains lies the Little Karoo with its ostrich farms and tobacco. Over the next is the Great Karoo—a semi-desert but with the charm of distant mountains and vast spaces. Up again to the Orange Free State—Kimberley and its diamonds. Up to the Transvaal—Johannesburg and the gold mines—Pretoria, co-capital with Cape Town of the Union of South Africa—the Kruger National Park, famous game reserve and mecca of hunters and naturalists.

Take camera as well as gun (in the open season) to the game reserve. In Johannesburg be sure to go down one of the gold mines (first in a cage and then lying flat in one of the "skips" used to bring up the ore). Attend a Saturday afternoon dance at one of the mine compounds, where you will hear Kaffir pianos and see natives from every part of the Union subdue their enemies in traditional war dances.

Notice the number of houses that have roofs of corrugated iron—cheap, plentiful and the only material (except thatch) that will withstand the sudden, violent hailstorms that smash through slate or tile. Notice, too, many houses designed like the circular native hut, or rather like a cluster of them—each hut being one room. Of modern materials, they are comfortable, convenient.

To all points of interest trains and planes provide excellent service and good main roads make motoring a pleasure. But don't try to see too much in too little time. South Africa is the land of *Netnou*—"Just now"—the *mañana* of the Spanish—and should not be hurried.

A TRIP BY OX-WAGON

Somewhere while up-country hire a big, double-decker ox-wagon, sixteen span of oxen, two or three Kaffir boys to drive and look after them, a Kaffir girl or two to cook, and go off on a camping trip. Start in the late afternoon (for oxen cannot travel during the heat of the day) and continue far into the night. Perched high under the tilt of the wagon you look out and see nothing but the horns of your thirty-two oxen stretching and bobbing ahead, their tips whitened by the moonlight, and far ahead the gleam of the lantern carried by the *voorlooper* (leader)—usually a diminutive Kaffir child.

At midnight outspan by some water-hole (oxen are never hobbled or tied but they will not stray far from water). A few minutes round the camp fire to drink a hot cup of coffee (African nights can be chilly even in Summer); roll yourself in a blanket, and so to sleep, either in the wagon or on the open veld under the Southern Cross.

Up again at sunrise for a picnic breakfast of pineapples, *biltong* (dried ostrich meat eaten raw and very good) and always fresh, strong coffee. Inspan the oxen and off you go again, sometimes riding, sometimes walking, watching the colors change on the

mountains, trying to identify animal and insect, flower and shrub (and if you've ever wondered how the "wait-a-bit thornbush" got its name, try brushing by one in a hurry!); plunging down the steep side of a ravine, across the stream at the bottom (South Africa doesn't bother much with bridges) and up the other side, until the sun is high and it is time to outspan again until the cool of the evening.

WHAT TO SEE AND DO IN DURBAN

From the high interior drop down (literally) by train through the Valley of a Thousand Hills—good mountain climbing and fishing—to Durban, the play spot of South Africa. Durban is sub-tropical and frivolous.

Eat mangoes, pawpaws and grenadillas for breakfast. Taste fresh lichees (the nearest to ambrosia I have ever come). Swim in the open-air pool on the ocean front. Surf-ride at night in the famous ocean enclosure (fenced against sharks). When I was there a man's clothes were found in the bath-house after it closed for the night and everybody was afraid he must have drowned. Divers examined the underwater fencing for possible holes, but found nothing. Sympathy for the poor fellow lasted until, a week or two later, the police found him far up-country, together with a missing bank roll.

Take side trips to Umgeni to feed the wild monkeys; to Umkomaas for golf (but keep out of the rough, for it's sugar cane and you'll never find your ball!). Ride in a ricksha in the twilight with the lantern swinging and the little bell tinkling as the Zulu boy leans back on the shafts and leaps along with gigantic strides.

Get up early some morning and visit the Indian market. You'll think you have walked right into the pages of "Kim". And don't miss the Sunday parade of automobiles, round and round the ocean front at three or four miles an hour, which you watch from deck chairs or from the outdoor restaurants. It's one of the rituals of Durban.

Don't be surprised if your early morning tea is brought to your bedside by a six-foot Zulu "boy". The Zulus are a proud race who keep their women folk out of the white man's path. The women stay back in their own villages (where they do all of the farm work by hand) while the men come to town to sweep, dust, mind babies, wait table and generally work for the white man until they have earned enough money to buy enough cows to buy a new wife.

From Durban you take the boat back to Cape Town. Perhaps you will stop off at East London, where you may have to land in a basket slung over the side and down on to the waiting tender. There is no real harbor for ocean-going steamers between Durban and Cape Town, so vessels must lie out in the roadstead, where tremendous swells often make the use of ordinary gangplanks impossible. But both East London and Port Elizabeth (with its ostrich feather and wool markets and its unique snake garden) are worth a visit if time permits. Then comes Table Mountain—the circle is complete.

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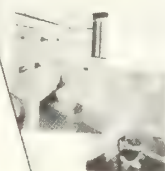
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LAND OF GOOD HOPE

(CONTINUED FROM PAGE 38)

on that wild headland, where three oceans meet, the story isn't absurd.

Where you go and how, after leaving Cape Town, will depend on your own interests and the time at your disposal. Over the first range of mountains lies the Little Karoo with its ostrich farms and tobacco. Over the next is the Great Karoo—a semi-desert but with the charm of distant mountains and vast spaces. Up again to the Orange Free State—Kimberley and its diamonds. Up to the Transvaal—Johannesburg and the gold mines—Pretoria, co-capital with Cape Town of the Union of South Africa—the Kruger National Park, famous game reserve and mecca of hunters and naturalists.

Take camera as well as gun (in the open season) to the game reserve. In Johannesburg be sure to go down one of the gold mines (first in a cage and then lying flat in one of the "skips" used to bring up the ore). Attend a Saturday afternoon dance at one of the mine compounds, where you will hear Kaffir pianos and see natives from every part of the Union subdue their enemies in traditional war dances.

Notice the number of houses that have roofs of corrugated iron—cheap, plentiful and the only material (except thatch) that will withstand the sudden, violent hailstorms that smash through slate or tile. Notice, too, many houses designed like the circular native hut, or rather like a cluster of them—each hut being one room. Of modern mater-

soup, or the *potage purée Saint Marceau* (recipes below).

Nine chances out of ten, we have no butler, and the maids are going to be busy enough, and somebody has to make the cocktails. If everything is attractively and conveniently laid out on an ample table, inconspicuously placed somewhere in the room where the guests will assemble, "Sweetie" is usually willing to do the actual mixing. Most husbands like bartending.

THINGS NOT TO FORGET

But heaven help us if we forget the cherries, olives, bitters, ice tongs, shakers, stirring spoons, measuring glasses, cocktail napkins, extra-large-sized serviettes for holding the shaker during the shaking process, alcoholic ingredients, including sherry, also corkscrew, bottle opener, charged water, plain water, small lumps of sugar, small spoons, a sharp little knife, an olive grabber, and a plentiful supply of glistening highball glasses, sherry glasses, cocktail glasses, and old-fashioned glasses—or maybe even champagne glasses, depending on which cocktails we will serve, and glass rods for stirring—and even then the chances are we will have forgotten something. Oh yes!—a big pitcher of orange juice for tiresome people who are dieting, having stuffed all Summer long. And bowls of cracked ice previously carefully washed, instantly available, and forthcoming once the first guest has arrived. The process of having something going should break the ice, so to speak.

In the kitchen, everything that could possibly be done beforehand has been done. Sandwiches and all the little doodads that require toasting or broiling at the last moment are waiting in tins, ready to be popped under the broiler. Crackers are ready to be heated. The butter is soft, ready to be lightly spread. The salted nuts are waiting in their silver bowl, confident of being devoured. Rye, pumpernickel, and Italian bread lightly buttered, cut paper thin, each slice overlapping the other, arranged on large plates, is ready, covered with a damp cloth so that it won't curl up and dry out.

The raw vegetables are cold and crisp and packed in ice. The shrimps have been peeled and cleaned and are marinating comfortably in a little of their own juice in the refrigerator, ready to be stabbed with toothpicks and dipped (daintily, we hope), by our guests, into some delectable sauce. The mulligatawny and the pea soup are in the tops of double boilers, ready to be heated and thickened with cream and egg and butter when the time comes. If it's the Idaho soup we are serving, the potatoes have been scrubbed within an inch of their lives, ready to be popped into a hot oven for an hour or more of baking when the party is well under way.

The soup tureens and soup plates and soup bowls are crowded together in the warming oven, keeping warm, along with the after-dinner coffee cups. The coffee is already measured out into the big drip-pots ready to be made—but not until the soup is being eaten. Gracious, what a lot of work! Come to think of it, maybe we won't give a cocktail party after all. Maybe we'll just go to them instead.

EAT, DRINK AND BE MERRY

(CONTINUED FROM PAGE 38)

MY FAVORITE COCKTAIL "LATS"

My favorite cocktail "eats" are as follows: Salted almonds, freshly not too brown. Plain pecans, unsalted. Crisp celery (not stuffed). Ripe olives (the speckled kind Marion served). Crisp daisies in a field of watercress made by slicing crosswise caraway seeds which have been scored lengthwise, putting in the center of each a white center stamped out of sliced white turnips, held in place with a toothpick. Tiny red or yellow tomatoes, left whole, packed in a bowl of accompaniment by a shaker of salt and a pepper grinder. Bill Powell's chop suey (the Italian black-olive white-bread sandwiches (but he's away and I can't out exactly how he makes them)). Baked radishes, cold and crisp, cut like radishes, served on a plate in the center of which is a jar of whipped butter with a butter knife and salt nearby, so that we can imagine we are back in Paris eating *radis au beurre*. Thin slices of breast of smoked turkey on bread, butter, topped with a bit of chutney.

Tiny ripe ice-cold cantaloupe balls, snugly wrapped in tissue-paper—tissue ruffles of Italian imported Prosciutto secured with a toothpick, of course. Scrambled eggs on tiny fingers of toast, spread with butter mixed to taste with curry powder. Cold spicy boiled shrimps, dipped in almost anything but Russian dressing. Hot roasted chestnuts, bought from the little man on the corner. *Pommes soufflées*, piping hot, made by the imaginary chef we have got. Romary's Tunbridge Wells Wafer Biscuits, heated and served hot. Paper-thin Swedish Brit-el Bred, lightly crisped in the oven, then very quickly buttered with a suspicion of butter, delicately sprinkled with salt, served on a hot plate immediately if not soon.

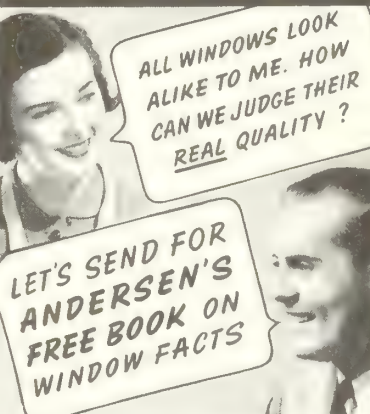
June Platt's tiny mushroom tartlets or the same tartlets filled with a dab of hot baked beans, topped with a dab of her own chili sauce. Ham and cheese sandwiches, not necessarily home-made, but well spread with mustard or horse-radish butter, crusts removed, quickly toasted, while still whole on both sides, then cut into small squares and served piping hot. A bowl of cream cheese and capers spread made by mixing together four cakes of Philadelphia cream cheese, four tablespoons of juice from a bottle of capers, four tablespoons of thick cream, and at least four tablespoons of capers themselves, the whole well chilled, served with a plate of heated Crax. Strips of Italian Prosciutto wrapped around crisp bread sticks à la Maria Sermolin. Little rounds of hot toast buttered and spread with peanut butter topped with crisp bacon. And, for glorious moment, fresh caviar, ice cold, freshly spread on hot toast, with all its usual trimmings of onion, chopped egg and lemon juice.

SOUP, FOR WHEN THEY WON'T GO HOME

POTAGE PURÉE SAINT MARCEAU FOR TEN

Shell 4 lbs. of green peas. Cut off green part of 2 dozen medium-size leeks. Split them in half lengthwise, wash very carefully, cut in small pieces, wash again just to be certain no sand is lurking around. (Cont'd on page 85)

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EAT, DRINK AND BE MERRY

(CONTINUED FROM PAGE 84)

peas. Put the two together in a pan. Pour 6 cups of boiling water over them, add 2 level teaspoons of salt, and cook rapidly, until the leeks are tender (15-20 minutes). Strain through a fine sieve (twice if necessary), being careful not to lose a drop of water in which they cooked. You should have 3 cups of purée and 2 cans of chicken broth. Place in top of double boiler to finish the soup, at which time add it over boiling water until thick. Place the yolks of 4 eggs in a big soup tureen with 1 cup of cream. Beat cream and egg just mix thoroughly, then add 8 cups of fresh sweet butter and gradually the boiling hot soup, constantly with the beater. By the time the purée has been added the soup will have thickened to the right consistency. Taste, add more salt if necessary, and plenty of freshly ground pepper. And rush it to the table, garnished by croutons made in the manner:

CROUTONS, MY WAY

Slices of white bread in even 1/2-inch-thick slices. Cut into crusts, leaving 3-inch squares. With a sharp knife score the bread, being careful not to cut all the way through, forming 16 3/4-inch squares. The bread must be so cut that it may be picked up as one slice. When the bread is browned, have ready melted butter in a flat pan. Dip the bread in the butter on both sides, being careful not to break them. Lay the bread side up on a flat tin, and place in a hot oven for eight to ten minutes until a golden brown all over. Turn carefully—don't let them burn. Place the table simultaneously with the croutons. Float one slice in each plate to take the advantage being they don't get over the place, and they look tasty and taste delicious.

IDAHO POTATO SOUP FOR 10-12 PEOPLE

Soup, I take it, hails from Idaho. I only recently heard of it, and now who invented it, but it's so good, and so easy to make. Bake in a hot oven in a large well-scrubbed potato, being sure they are well scrubbed. Cut them quickly and extract all the mealy potato, and let it fall into an enamel pan. Heat the contents of 4 cans of concentrated

chicken soup, diluted with three-quarters of a cup of water. Mash the potatoes with a large silver serving fork or wooden spoon and add the boiling chicken soup gradually, so as to make the whole as smooth as possible. Then add 2 cups of cream. Add salt and freshly ground pepper to taste, and pour into hot soup tureen. Add a small lump of sweet butter. Stir until butter has melted, and serve at once. A few chopped chives sprinkled into each bowl puts the finishing touch to this dude ranch delicacy.

MULLIGATAWNY SOUP

Make the veal broth the day before the party in the following manner. Wash a large knuckle of veal cracked in two, and 2 lbs. of solid veal. Put them in a large pot. Add 3 quarts of cold water. Let stand 1/2 hour before putting it on the stove. Bring gently to a boil. Stand by and skim carefully. Add 1 cup of cold water and bring slowly to a boil again. Skim again, add salt and pepper, 4 peeled carrots, 2 onions, one turnip. When it boils for the third time, skim once more and simmer gently 3 or 4 hours. Strain and let it get cold and skim off the fat before placing in refrigerator.

Wash a fine fowl or large roasting chicken, cut up as for fricassee. Cover with the veal broth. Bring gently to a boil, stand by, skim carefully, add 1 onion, 1 carrot, 1 stalk of celery, and simmer until the chicken is perfectly tender. Strain. Pick off all the meat from the bones, discarding all gristle, bones, skin, and all undesirable pieces. Cut into uniform, not too small pieces. Place in small double boiler. Pour a little of the broth over the chicken to keep it from drying out. Place the rest of the broth in top of large double boiler and when cold remove fat.

Place in refrigerator until ready to finish the soup, at which time put the chicken to heat over hot water. Heat the broth to boiling point. In the meantime, chop fine 1 medium-sized onion and brown it slowly in 4 tablespoons of butter. Add 2 level tablespoons of flour, mixed with 1 generous teaspoon or more of curry powder. Then add gradually the hot broth. Strain through fine sieve. Add the chicken and, when ready to serve, add 1/2 cup of cream. Add salt and pepper to taste. Serve in hot soup tureen, and ladle into soup plates, being sure that each plate has some of the chicken meat.

HOUSE & GARDEN'S BOOKSHELF

ALL GARDENING FOR THE AMATEUR, by Charles H. Connors and R. A. Tietjens. Illustrated. 255 pages. Wm. H. Wise & Co., N.Y.C.

This volume has now been added to the mushroom growth of books on miciculture. This latest work by authorities from Rutgers University and the New Jersey Agricultural Experiment Station is an accurate and practical job, practical for use by the amateur, the advanced student or commercial grower.

Realizing the impatience for action of the average layman, the authors open with brief instructions for starting seeds with chemical nourishment. They then go back to the fundamental art of growing plants, the advantages of chemical feeding, the several types of nutrient solutions recommended and the methods of using them. Propagation as practiced by advocates of soil-less plant growth is followed by two chapters on house plants fed by nutrient solutions and the general cultural care of such plants. (Cont'd on page 86)

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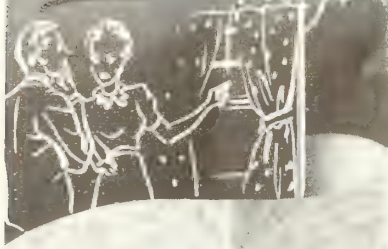
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SOUTH OVER PIZARRO'S TRAIL

(CONTINUED FROM PAGE 73)

and the Santa Lucia, upon which Valdivia in 1540 built the first fort in Chile. The Plaza de Armas, around which are grouped the Cathedral, Governor's Palace, the flower-market and portal-shaded shops, is reminiscent of Spanish Colonial days. Yet the pretentious residences and bustling office buildings, the up-to-the-minute hotels, fine schools and museums testify to the fact that Santiago is a modern metropolis, center of art and culture. The showplace of the capital is the Club Hipico—with a racetrack reputed to be one of the most beautiful in the world, and a grandstand famous for the beauty and chic of its feminine occupants.

Surrounding Santiago are famous health spas, popular ski and fishing resorts, bathing beaches, golf and country clubs, vast estancias and vineyards—the last-named producing Chile's

wines which are so excellent in bouquet and flavor and cost so little.

In southern Chile is the Lake District, with mountain and lake scenery quite as dramatic as that of Switzerland. It is dotted with friendly little inns and large resort hotels where rates at the present exchange are unbelievably low. Lakes and streams provide fine fresh-water fishing. Mountains, eternally capped with snow, are fine for year-round skiing and offer thrilling sport to the alpinist. Woods and ranchlands hold miles of turf trails for the horseman, mounts are excellent, and the *huasos* who serve as guides are most picturesque.

These are only a few of the varied sights and diversions which are luring travelers southward today—over the long conquistadores' trail blazed by the intrepid Pizarro more than four centuries ago.

HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 85)

The book closes with information on advanced chemical gardening for the commercial grower or advanced student and with appendices giving planting information, metric and English measures, atomic weights of chemicals required for chemiculture, a glossary of terms and an index.

There are many photographic illustrations, some reproduced in natural color and a number of helpful line drawings.

Chemical Gardening for the Amateur makes plain the fact that real success in this field requires careful study not only of the chemical food requirements of each plant grown but also of its general needs of air, light, humidity and temperature. Gardeners and others with a scientific turn of mind are grasping eagerly at the opportunities for experimentation afforded by this phase of plant culture. They read everything published on the subject be it good, bad or indifferent.

This well-considered contribution of Dr. Connors and Dr. Tietjens will do much to make readers understand just what the real problems are which they have to face—not merely the use of the

correct nutrients, but adequate cultural care as well.

LILIES FOR AMERICAN GARDENS. By George L. Slate. Illustrated. 258 pages. New York City: Charles Scribner's Sons. \$3.50.

Until the publication of Mr. Slate's book, American gardeners had perforce to turn to English works for authoritative information on the garden lily, except that they did have available Helen Morgenthau Fox's volume on "Garden Cinderellas".

Those who have seen the author's absorbing experiments in lily culture at Geneva will need no words of praise from any reviewer to make them read his book. Others, however, may find of interest the following quotation from the preface:

"The writer's object in growing lilies is their improvement by breeding and the development of virus-free stocks for garden purposes. His point of view is that of a professional plant breeder with considerable practical experience with virus diseases of lilies. . . ."

In *Lilies for American Gardens* we are given first the history of the plant; chapters on struc- (Cont'd on page 90)

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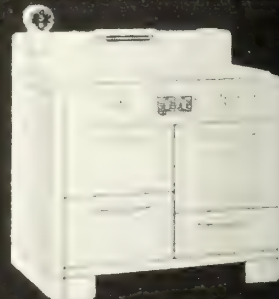
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You will find it of advantage to identify yourself as a reader of House & Garden, in writing to these advertisers.

AT HOME IN HAWAII

(CONTINUED FROM PAGE 41)

ent scene that Tantalus com-
ems a view of another country.
Diamond Head, just by Wai-
rarely falls. The upper slopes
ad volcano are bare and life-
ther down, where people have
ol houses with wide eaves and
ne-flagged terraces, though the
rich enough to respond to wa-
ne can be sure of bright, un-
sun at least three hundred
ear.

en the two are deep-grooved
With delightful waywardness,
ate a valley resident enjoys de-
whether his house is on one
he other, half-way up or all the
the valley. One acre will strad-
rift stream and drip in humid
ce. Another will cling to a dry
and its inhabitants will bake
rds on a rock. Still another site
brace a slope of trees so wind-
l northern as to be reminiscent
al Maine.

GEOGRAPHY AND WEATHER

all due to geography. The five
Hawaiian islands are all rug-
ountainous. Some peaks are tall
to puncture passing rain clouds,
hers let them sail by unscathed.
dward side of an island, or even
l, will be cool and wet and the
side hot and dry. It is a pecu-
that gives the archipelago a
variety of scenes and accompa-
niments than is probably en-
y any like place on earth; a
ason why those who spend their
the islands never exhaust the
ities.

Maui one can shoot on upland
moors; on Kauai there is a pla-
almost virgin forest; near the
of the giant peak of Mauna
one can actually go skiing; on
is one of the largest cattle
in America, complete with
s, riding horses and inviting im-
es of highland meadows. . . . Or,
one can reject all adventure
ply languidly sit still.

lulu is big enough for solitude,
edom, or for eccentricity, yet
enough for many friendships.
are shops and traffic problems—
re are also yards.

ice has brought a few Americans
viii, but calm deliberation has
t most of them. Since they have
up their minds that they have
what they were looking for, they
uilt houses—and they have built
with a degree of solid excellence
all but unknown within the trop-
nat is peculiarly revealing, they
urnished them. There is no other
in the world in a like latitude
interiors are as complete, as mod-
as comfortable as in Hawaii.
its citizens are not someday "go-
me". They are at home already.

MIXED ARCHITECTURE

aiian houses follow no uniform
ctural fashion. The first Ameri-
ivals in the islands, a century
ought their native New England
hem. A few survivors of the pet-
till stand, white-painted, green-

shuttered, with small windows and
steep roofs. Strangely, they seem in no
way inappropriate. The lawns around
them could be no trimmer or more
weedless by the River Charles; and
well-built walls keep sun out.

Later arrivals built cheerful, planless
bungalows, with huge ground-level
porches, or lanais, on which they ate
and lived. During the present century,
since Hawaii has been in constant and
easy contact with the mainland, every
conceivable style and material have been
imported. On one of the most magnifi-
cent sites in the islands, the Walter
Dillinghams have built an Italianate
villa in rose stucco. On a cliff edge over-
hanging black rocks and twisting surf
James and Doris Duke Cromwell have
built a magnificent place that borrows
its style from Persia. Other residents
have "gone modern" with conspicuous
success. Smooth surfaces, flat roofs and
clean simplicity of line go well with the
Hawaiian sun. There are houses of
stone, some of dark-stained wood, and
a few of brick. Modern architects are
making increasing use of Oriental mo-
tifs. Yet the combined effect is alto-
gether pleasant.

The island houses, for one thing, are
never starkly visible. Even when only
a tiny patch of land divides one house
from another a profusion of planting
gives each privacy. Tall hedges of flow-
ering hibiscus are more common than
privet in New Jersey. A bank of Christ-
mas-card poinsettias requires less atten-
tion in Hawaii than does a row of rad-
ishes on the mainland. Stone walls van-
ish under incredible loads of that mon-
strous white and yellow daughter of the
moon, the night-blooming cereus.

THE STYLE IN GARDENS

Hawaii's mildness permits the same
selection in gardens as in architecture.
Just as one can build a Colonial, or Nor-
man, or English house in Honolulu and
be neither uncomfortable nor ridicu-
lous, so too can one have a garden
chosen wholly from an American seed
catalogue. Most Island gardeners, how-
ever, lean toward the exotic. No one
who can have growing in his own front
yard the flame-flowered miracle of a
poinciana will willingly exchange it for
any other tree on earth. When such
bright rarities as the suffocatingly sweet
velvet chalice called crock-of-gold, or
that amazing mace of flame called ka-
hili, will grow with so little urging, the
average horticulturist pines rarely for
petunias. . . . The fact will impress no
one who has not suffered its extreme
rarity in other countries of the tropics,
but in Hawaii there is also—grass. And
it is as green as County Clare.

Even were the Americans of Hawaii
not naturally amiable the kinds of
houses and the kinds of gardens they
have would make party-giving irresist-
ible. Indoors and outdoors overlap.
Some houses have inner courtyards.
More have terraces that overlook the
mountains or the sea and doors are
never closed. Cocktails obtained in the
living room are consumed among the
roses; dances begun on moonlit turf
end, with imperceptible transition, on
smooth parquet.

The familiar, (Cont'd on page 90)



"For Good Health"

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INN**



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Desert Inn this winter. Think of it!—a
bungalow-with-a-garden, and a palm tree
for shade—delicious food served where-
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own private playground. You'd never
dream life could be so delightfully in-
formal (surprising, in one of America's
most luxurious hotels). Our distinguished
guests prefer it this way. They like to be
comfortable and free to discover things

like palms tinted with silver, gleam-
ing golden sands. . . and HEALTH.

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The gorgeous display of these bulbs at the New York and San
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them NOW . . . Our New York office does not sell bulbs but
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Keeneland (Single) Ice, P.	80	80.00
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Double, weather flowers, velvety, double	80	80.00
Mr. Van Der Hart (Double)	80	80.00
Double, weather flowers, velvety, double	80	80.00
Orange-Nass (Double)	80	80.00
Double, weather flowers, velvety, double	80	80.00

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1 each of these 5 varieties	80	80.00
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AT HOME IN HAWAII

(CONTINUED FROM PAGE 89)

frequent scenes of human gatherings take on a fresh attractiveness. The American islanders, thanks to their year-round life outdoors, seem a shade better looking than a like roomful of their mainland cousins. The mild air has soothed their nerves and dispositions. There is more laughter, yet it seems less strident. Both men and women dress carefully and well. There is no dreary sameness of white clothes. Paris is no farther away than it is from New York, and New York, for all practical purposes, is next door.

Hawaii, extraordinarily, is not provincial. Though it pretends to no reckless excitements, it is never dull. New people, new modes and new ideas disembark from every boat and are alike received with island hospitality. It is a fertile climate. All swiftly make themselves at home.

HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 86)

ture, breeding, classification and geographical distribution. Culture and propagation follow. The chapter on diseases and pests and their control is exhaustive in its consideration of this difficult phase of lily culture. Those who would grow lilies can learn from Mr. Slate's instruction how to control the dread mosaic by growing their own lilies from seed; what species are resistant to botrytis blight; how to control the various rots, rust, chlorosis, thrip, etc. It would seem that the genus *lilium* is subject to all the ills that bulb flesh is heir to. To be a lily enthusiast, therefore, one must have that burning determination to arrest decay which characterizes the torch bearers of the medical profession.

FIRST GARDEN BOOK. By Thomas Hill. Herrin, Illinois: Trovillion Private Press.

This dainty little book of 155 four by seven inch pages, carrying type forms of the original size—two and one-half by four and one-half inches—reproduces the contents of the first garden book published in the English language, in 1563, by Thomas Hyll, in London. These contents deal almost wholly with the herbs then grown in gardens, most of which are grown today in our own herb-gardens, and include half a dozen of our well-known flowers and a few staple vegetables. The original book from which this reproduction is made is in the British Museum at London, and so far as known is the only copy now in existence. It was printed from the heavy black-letter type of that period, several pages of which are reprinted in the original type form; but the body of this copy is in present-day type and quite readily readable, repeating, however, the old-time spelling. A few of the original woodcuts used in illustrating the 1563 book, including a portrait of the author, and plans of two of the then-popular garden mazes, have been copied for this reproduction.

In his first chapter the author discusses the neces- (Cont'd on page 94)

GARDEN MART

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YEWES FOR WINTER GARDEN BEAUTY

(CONTINUED FROM PAGE 59)

more examples of this work. bly the most famous variety of lish yew is *Taxus baccata fastigiata*, popularly called the Irish yew. Stillate trees were found on a Ireland about 1780, differing ordinary English yew in having leaders all of which were dense-ht in habit of growth. Even the on the twigs were arranged dif- from the English yew, being ted around all sides of the twig han being two-ranked in a flat One of the original plants was nted to the garden of the man ind them, the other was present- is landlord and this tree is said ill living. It is from cuttings of wo trees that the Irish yew has opagated. It is highly valued for ight habit of growth and is an nt subject for formal planting.

her very popular variety of the a yew is the Westfelton yew (*T. x dovastoni*), which is a tree with runk and horizontal branches, he branchlets pendulous. This makes a fine specimen. It was ised in Shrewsbury, England, in t has long been a popular form may be of interest to know that s a form with yellow foliage.

DWARF YEWS

all varieties of the English yews. For instance, the variety *nana* grows more than three feet. It an excellent dwarf spreading for rock gardens. The variety *ad-* (and some of its forms) is also e-spreading low shrub with nee- only half as long as those of the s. Fortunately this variety is a ng form. The spreading English (*T. baccata repandens*) is a low, t prostrate form that is grown derably in the North where it is ently more hardy than any other y of English yew. If clipped and uined, it may grow a foot or so in t, with the young branchlets de- ly pendulous. If allowed to grow strained, it becomes very prostrate bit and creeps along the ground.

ormally the English yew has a rich green foliage that makes it an lent subject for dignified planting here, effective at every season of year. Occasionally it may be de- le to have colored accent points in garden, and there are yellow-leaved ties of this yew available. *Taxus ata aurea* has golden foliage of pact habit. Both staminate and pist- e forms are available, but in the Summer the foliage usually turns n. *Taxus baccata washingtonia* is a spreading form with leaves and twigs llowish color. A form with leaves egated or whitish is *Taxus baccata egata*, while the variety *semperaurea* leaves and twigs which hold their ow color throughout the second year growth. One unusual form (*lutea*) fruits which are yellow, and has been wn since 1817, when it was first dis- ered. These interesting varieties are y a few of many. Anyone with suffi- ut garden space and patience can ain many of these variations by the ple expedient of growing a large

number of seedlings to maturity.

The Japanese yew (*Taxus cuspi- data*) was first introduced into this country in 1861 by Dr. George R. Hall, a doctor who practiced medicine in the foreign settlement of Shanghai for a number of years and became interested in collecting plants both in China and Japan and sending them back to the United States.

JAPANESE VARIETY

The Japanese yew is one of the best of the evergreens for the northern United States. Its leaves are a rich dark green and it is extensively used as specimen or hedge. Like other yews, it is readily propagated from cuttings taken at almost any season of the year.

Actually in Japan the Japanese yew is a standard tree with wide spreading branches, but most gardeners in this country think of it as a small shrub about 4 to 5 feet tall, of indefinite or vase-shaped habit of growth. The nurseries list the true *T. cuspidata* incorrectly as *T. cuspidata capitata* or the "tree form" of the Japanese yew. If the central leader of the Japanese yew is cut out or re- strained by continued clipping, a round- ed or even vase-shaped plant results and this is the treatment given a majority of nursery plants in order to obtain dense- ly branched, salable specimens.

The dwarf Japanese yew (*T. cuspi- data nana*), often incorrectly called *T. cuspidata brevifolia*, is perhaps the most common of the varieties grown. Slow in growth, compact and with its branches closely covered with short branchlets with short stiff needles radi- ally borne around the twigs, it is one of the best evergreen shrubs for founda- tion planting. The variety *aurea* has foliage which is a bright yellow in the early Spring but gradually changes to green later in the season. Another variety is *thayerae*, named in honor of Mrs. Bayard Thayer, on whose Massa- chusetts estate it originated in 1916. This variety is broad-spreading and al- most flat-topped. Some specimens at the Arnold Arboretum are twenty feet across and only six feet high, somewhat similar in shape to Pfitzer's juniper. This yew, described in 1930, adds another picturesque form to the group hardy in the North. It grows rapidly, and because of its wide-spreading branches is equally well suited for cov- ering banks or specimen planting.

The variety *densa* seldom grows over 3 feet tall, is even more thick and compact than *nana*. It grows into a rounded, often slightly conical plant and, al- though slow in growth, makes a perfect specimen for use in the rock garden.

Of the three species of yews native in the United States, the Canada yew, or ground hemlock, as it is frequently called, is the hardiest. It is perfectly at home as far north as Hudson Bay and prefers low, moist and shaded wood- land. If grown in the open where it is exposed to the full sun it may suffer injury. The Canada yew is usually monoecious, since staminate and pistil- late flowers are on the same plant. The main stems grow along the ground and root at intervals; ascending branches grow 4 to 6 feet (Cont'd on page 92)

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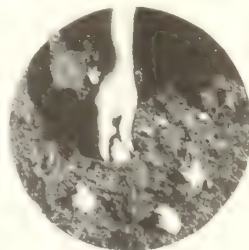
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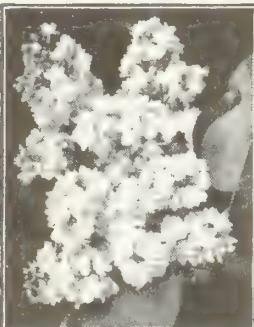
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A GARDEN OF EVENING FRAGRANCE

(CONTINUED FROM PAGE 51)

justly popular annual. Clusters of tubular flowers mostly open around 5 o'clock in the afternoon, but remain open on sunless days, too. The familiar sweet scent may be enjoyed from July until frost.

DAME ROCKET (*Hesperis matronalis*). Even the botanical name of this biennial or perennial herb alludes to its marked fragrance at night. Flowers usually are lilac-purple or purple, although white-flowered forms are available. Height, 2 to 3 feet.

EVENING CAMPION (*Lychnis alba*). This biennial of the pink family is sticky-haired and low-growing. White flowers appear all Summer in panicles. The plant has become naturalized quite generally along the Atlantic Coast and is of definite value in the cultivated evening garden of country places.

SCHIZOPETALON WALKERII. Only by its official name, the American annual has not acquired colloquial nomenclature. Its habits are weak, yet the almost of its white, fringed flowers, appear in terminal racemes, ready for its use. The leaves, too, are in. They are alternate, oval in shape, margins which are waved or lobed.

GLADIOLUS TRISTIS, the South gladiolus species, should be in the vespertine garden. The little plant attains a height of 3 feet, with small, tubular flowers white, streaked with purple; variety *concolor* has pure white. Deliciously scented, the plant is amenable to culture as its large, crested, and common hybrid is.

YEW FOR WINTER GARDEN BEAUTY

(CONTINUED FROM PAGE 91)

tall. The foliage is a lighter green than that of any other taxus and, because of its affinity for cool, shaded places, it is best used in naturalistic woods planting.

A HARDY DWARF

A variety of this species originated in a Framingham, Massachusetts, nursery about 1915 and has been called variety *stricta* or dwarf hedge yew. This is a dwarf, stiff upright form, growing about four feet tall but easily kept lower by pruning. Makes one of the best substitutes for *Buxus sempervirens suffruticosa* in the North. Being a variety of the Canada yew, its hardiness is unquestioned. It may become slightly browned in the Winter (as does *T. canadensis*), especially if placed in exposed places, but its stiff upright habit and dwarf size make it a valuable addition to the few evergreens used for dwarf hedges in the North.

AN ENGLISH-JAPANESE HYBRID

About 1900 a new species of yew originated as a result of a cross between the English and the Japanese yews. Mr. T. D. Hatfield, superintendent of the famous Hunnewell estate in Wellesley, Massachusetts, had grown a number of seedlings and these were given the specific name of *T. media*. This hybrid is broadly pyramidal, frequently has a central leader and grows into tree form. The hardy qualities of the Japanese yew and the ornamental qualities of the English yew are merged in this plant to give an excellent ornamental evergreen. One of the seedlings resulting from this cross developed into a plant considerably more dense than the species, and has been named after its originator, *hatfieldi*. Hick's yew, *T. media hickii*, is another variety originating on the Hicks Nurseries in Westbury, Long Island, and valued because it is very narrow and upright. If allowed to grow unclipped it would probably develop into something similar to

the Irish yew but, if trained with one central leader, it easily becomes most narrow yew available. Still another variety of *T. media* is the new bush yew (*T. media kelseyi*) introduced in 1936 and reported as unusually profuse in fruit production.

FOR NORTHERN LOCALITIES

The last yew species to be merged results from another of Mr. Hatfield's crosses, this time between the Japanese yew and the native Canada yew. It has been given the specific name *hunnelliana* and is rarely seen in nurseries. This is unfortunate, for its close relationship to the Canada yew it should prove nearly as hardy. Hunnewell yew has an upright, decidedly pyramidal in shape and similar to *T. media*, except that it is what more loose and open. All the foliage is a lighter green than that of the Japanese yew, in other respects its characteristics are between those of its two parents. This yew soon become widely distributed, particularly in the North, where its hardiness should make it more desirable in some localities than any of the upright growing forms.

Fortunately these dignified evergreens are comparatively free of serious pests. Occasionally an old plant may be attacked by the strawberry root weevil and the needles will begin to drop. This may frequently be controlled by the use of poison baits for the beetle and pyrethrum sprays on the ground for the grubs that do the damage.

YEW FOR EVERY EVERGREEN GARDEN

For specimens, for hedges, for lawns, for any one of many uses, yews are excellently well suited; because of their large number of varieties of shapes and sizes it is no exaggeration to say that there is a yew for every garden where evergreens are to be grown.

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In addition to featuring *Gone With The Wind*, November House & Garden presents many splendid examples of southern architecture and decoration—gathered from such rich sources as Natchez, New Orleans, and Mobile—thus adding another to a distinguished series of issues devoted to important sections of America.

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HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 90)

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Max Schling

Madison Ave. at 59th St.
New York New York

sity of placing a garden of herbs "and such like" near to a city which "hath nede of them", to save difficulty of travel, and cites Cato as his authority. He also argues for a location with a well, "for water is a great nourisher to herbes", and for this he adds "as Plinie sayeth", to insure due attention. He warns against a location near a barn, lest "chaffe and dusts of corne" be blown by the wind upon the growing herbs; and gives detailed description of the qualifications of "wyndes" blowing from all points of the compass. He warns also, as did the "auntient husbandmen" against "naughtye and fylthy lande". In the matter of digging a well which shall always supply water, Mr. Hill explains that it should be "dygged when the sonne is in the last part of Virgo that is in the moneth of September, before the autumnne Equinotiall". The digging of "depe guttres" to lead surplus water into "some depe pytte", is advised where the "gardeyn be over cloyd", and a warning given against the "vapours of ditches and stinkyng puddels" which "dulleth mens spyrytes." In this precise and instructed fashion the author deals with the fencing and layout of the garden of those days, and its cultivation in all seasons, and assembles the rules followed by the ancients in the choosing of seeds, and of sowing them as the moon increases. One of the surprising secrets laid bare (if one believes it) is that of sowing many seeds in one hole in such a manner that they will unite into a single great "stemme or stalke".

The latter part of the book deals with the specific handling required for fifty or more different crops, exhibiting a surprising knowledge of their varied needs, and corresponding closely with the practice of present-day gardening.

A limited number of copies of this book were printed above the advance subscription, and a few are still available to the votaries of old-fashioned gardening and garden history.

GARDENING IN THE SHADE. By H. K. Morse. Illustrated. 205 pages. *New York City: Charles Scribner's Sons.* \$3.00.

Shaded locations present peculiarly difficult problems to the inexperienced gardener; and up to this time there has been no thoroughgoing work available for American gardeners on shade-loving plants and planting.

Though all sorts of shade gardens and plant material have their place in this book, the successful cultivation of wildlings is given first consideration.

There is something very appealing to the modern gardener in the cultivation of woodland wild flowers, and this despite the fact that they are not showy, that the blooming periods of most of them are rather short, and that they are somewhat hard to please in the matters of soil and situation.

Mrs. Morse has learned to grow wildlings and other shade lovers in her own garden and she now gives the gardening public the benefit of her experience.

The "Shade Table" contained in the first chapter explaining the difference between full shade, light shade and half shade is the practical basis upon which the book is built. Shade is shade to

the average beginner and many horticultural heartaches and failures result from this misapprehension.

A chapter on soils, drainage and fertilizers helps further to build the necessary foundation for intelligent garden practice.

The succeeding portion with its suggestions for plantings in the wood, the water garden, the city yard, etc., is unflinchingly explicit as to the special requirements of the plants recommended. The author's enthusiasm for every detail of shade gardening imbues even the lukewarm reader with a hot spirit of emulation.

One of the features of the book is the lengthy "Directory to Plants", made up of lists containing some 500 items with color, height, blooming period, required soil, degree of shade and general remarks for each. Shade loving annuals, aquatics, bulbs, ferns, perennials, shrubs, trees and vines are included in this directory.

HARDY CHRYSANTHEMUMS. By Alex Cumming, Jr. Illustrated. 168 pages. *New York City: Whittlesey House.* \$2.50.

The name of the author of this book is familiar to the horticultural world as that of the breeder who created Korean hybrid chrysanthemums. So phenomenal has been Mr. Cumming's success in his breeding experiments that he has been able to turn out each year, with surprising regularity, several new, interesting and fool-proof named varieties of the Korean hybrid strain.

The genius of Mr. Cumming, like that of the proverbial maker of better mousetraps, draws thousands of gardeners each fall to his nursery in Connecticut where his field-grown stock is on display in September and October. When this reviewer first visited Bristol Nursery several years back for the great Autumn showing of hardy chrysanthemums, the approach was over unpaved, winding country roads. On arrival, however, a great congregation of worshippers was found wandering among the masses of bloom which covered acres of ground. The number of devotees grows from year to year and they—as well as other garden enthusiasts—will welcome this practical handbook giving the details of the author's successful practice in his special field.

No one could be better fitted than he to tell the story of hardy chrysanthemums; to give instructions in planting, culture, propagation and pest control and to tell the absorbing details of the breeding methods which have added so many rich and glorious shades to the color pageant in autumnal gardens.

The chapters on species, types and varieties and on recommended varieties are especially helpful for the amateur grower who knows little of chrysanthemum types and less of which named varieties he should select for specific purposes.

The text is concise, well written and of unflagging interest, deeply stamped with the arresting personality of its author.

This is the second volume in the Whittlesey House Garden Series, edited by F. F. Rockwell.

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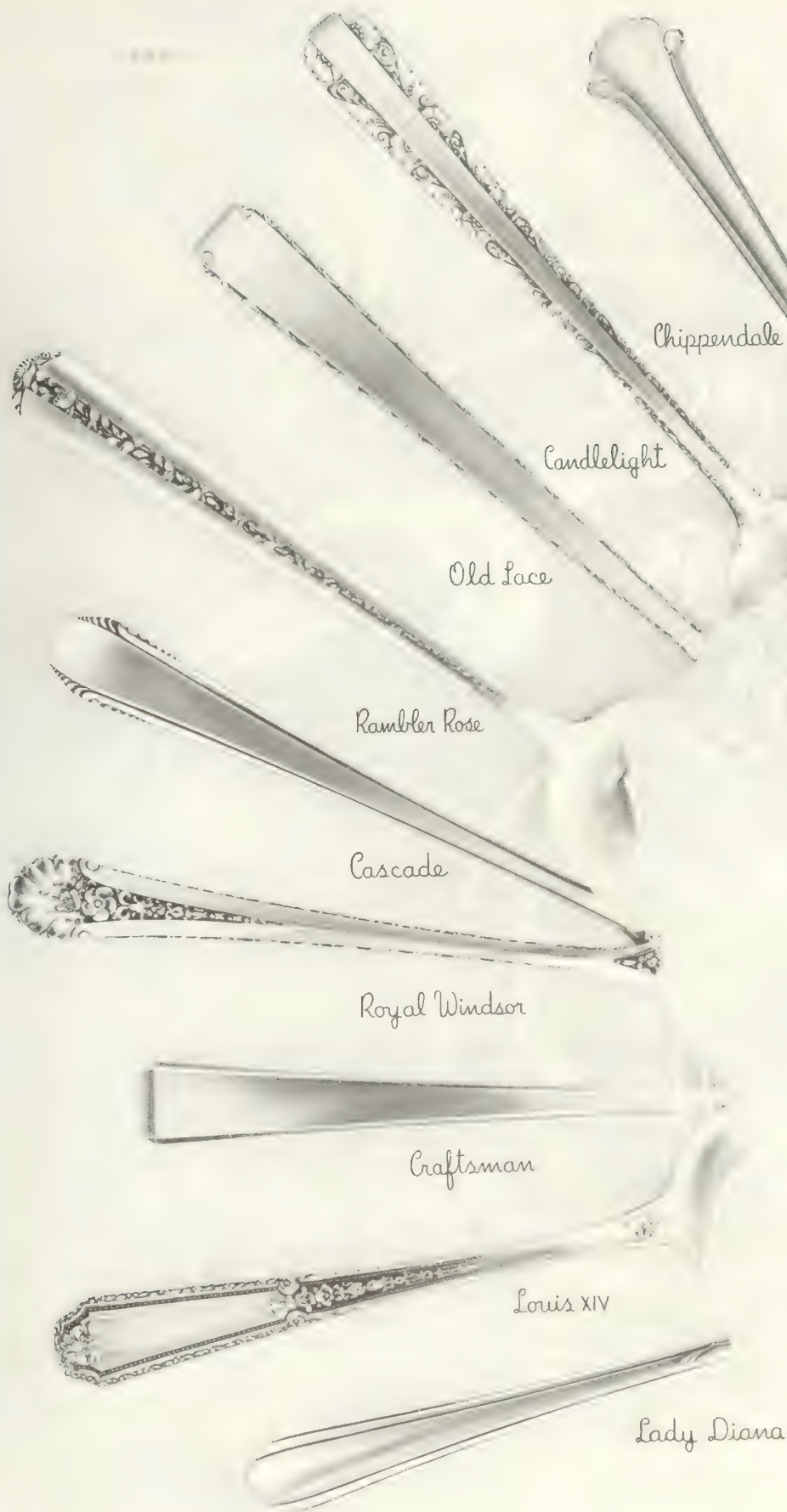
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October, Section II

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Local color for the bride. The living room of the young Elwood Whitneys in New York is distinguished not only for its fresh individual style but also for its imaginative use of color—in the crimson and magenta, bright coral carpet, blue-green walls, brown and beige chairs. Empire Exchange, decorators



First lesson for the bride

Color, decoration, necessities and luxuries for the young and the young in heart

DECORATING has come out of its rarefied atmosphere, and emerged as a new parlor game. And today it's as easy to change your color scheme as to change your mind. Add to this the fact that a fresh background is more stimulating than a new hat, a new husband, or a new cook—and you have the reason for this book. For although it's dedicated to Autumn brides, it includes decorating whys and wherefores equally helpful to the penny-stretching career girl and to the woman who is decorating her fifth country house.

Your experience may be as expansive as a decorator's or as limited as wishful thinking—your purse may be fat or lean—it makes no matter. You can have beautiful rooms to live in and you can create them yourself, from a shoestring scale up. The following pages show you how.

Your most important single tool is color—and learning to use it skilfully your most important single step. To this measure we have devoted the eight pages immediately following. Choose ANY color in the world you're fond of and build a decorating scheme around it (maybe you once loved a man in a blue necktie, maybe you're conditioned to red by a childhood passion for firemen)—there are no dos and don'ts. But there are basic techniques: and you should know before you begin whether you want a soothing, blended scheme or a dramatic one of contrasts. You should give a thought to your room's sunniness or gloom, to its size, to how often you'll use it—and know how these things affect color. Look to page 10.

Whether you want a swashing effect achieved with foot-wide stripes or a restful room for jittered nerves, the fundamentals of planning vary little. Successful decoration follows the short-story technique. Every color, every accessory should point towards a single sustained effect. Find on pages 12 to 17 the story of the new color plan worked out by Carson Pirie Scott of Chicago, in terms of 19th Century atmosphere—Edwardian, Victorian, Regency.

After the problem of color is settled, and your four walls are tinged the shade of moonlight, or coffee berries, or the Bermuda sea, there arises a less-glamorous but just-as-important question: what to put between them and how it should be arranged. There is always the jog that sticks out where the sofa should go, or the off-center fireplace, or the windows—like pretty maids—all in a row. Or there's the whopping desk which, if placed to get the light, leaves you room for only a conversational grouping to seat three. Pages 18 to 25 banish this worry.

To acquire the kind of background you really want, you should know something of how to shop, what you can get for what you have to spend, when it's wise to splurge on comfort, when it's wise to let good inexpensive style be your guide. Rugs, when you are planning your budget, should total one-third of the complete cost of your room. More of this on page 26. Mattresses and box-springs long-lasting and deeply comfortable will more than repay your initial investment, while sheets and blankets can be a delightful part of your decorative scheme. More of this on pages 32-33. If you're a bride, study with care the classics and luxuries you must have before the first dinner guest; see pages 30-31.

Finally, to show you the color in action, the furniture in place, the rugs, mattresses and accessories selected according to our tenets, HOUSE & GARDEN plans a delightful apartment, complete from foyer to kitchen. Look to pages 34-40.

How to plan COLOR SCHEMES

Part one: Influences of interior architecture, orientation and geographical location



COLOR is one of those things that never worries you as long as you are applying it to bags and hats and dresses. But, here you are with four walls, a ceiling and a floor, not to mention hypothetical sofas and chairs, beds and dressers; and aside from knowing that you love blue and hate green—or vice versa—you haven't an idea where to begin. You don't want to make a mistake. It's expensive and, besides, you have to live with it.

Stage fright is, of course, out of place, for nearly everybody has color sense, just as nearly everybody has enough musical sense to learn to play the piano. Left to his own devices with a paint box, the average human will produce harmonious and pleasing color combinations. But in decoration so many things have to be considered that we become confused.

In the first place there's fashion. Though not so compelling or so variable as in clothes, certain colors and types of colors do have their vogue in decoration and their state of eclipse. One year pastels will please; another they will look "washed out". Clear bold colors will stimulate in one cycle, and a few years later seem obvious. A certain shade will be smart today and look cheap tomorrow.

It can all be very confusing at first, with people telling you this is "in" and that "out", until you realize that the well-chosen and suitable color scheme, like the well-chosen frock, is good for a long time and you are not likely to tire of it.

A GUIDE TO CORRECTION

IF YOU LIVE IN THE CITY

TYPE		FOR A ROOM USED CONTINUOUSLY	FOR A ROOM USED INFREQUENTLY
sunny rooms	large	Choose soft muted backgrounds in "cool" tones—grayed blues, blue-greens, spruce greens—putty, grays. Light shades, to enhance size. Furniture in deeper shades of same colors. Contrasting accents	You can use deep tones of greens, slate blues, turquoises, bluish plums—with sharper contrasts than in a room which will be used for a longer period at a time
	small	To make room seem larger: clear pale blues, mauves, greens—floor of darker shades of same—light woods. To underline smallness and coziness: darker shades throughout, more contrasts, contrasting trim	Clear "high" greens, blues, pinks—set off by white—are effective here. Try black floors, slate-blue or slate-gray walls—furniture in white, or light bleached woods
dark rooms	large	Try walls pale café au lait, pale yellow, rose-beige, white—combines with warm browns, golds. Accents of vermillion, with strong turquoise blue for contrast	Deep, warm shades for walls or floors—gold, rose-rust, Pompeian red, wine, for backgrounds with light accents. Or use the same warm dark shades on furniture against lighter backgrounds
	small	Do entire room in monotone of beige or off-white to make it appear larger. Or do walls in pale coral set off by deeper coral floor. Beige covered furniture and light woods	Do this sort of room up in gay magentas, buttercup yellows, reds, or yellow-chartreuse. Use with black and white. Or underline its darkness with dark walls combined with high contrasts

In planning a color scheme, the first thing really to consider is your own preference. But, remember, color is really powerful magic. With it, you can emphasize, you can minimize. You can slur over defects in structure and quality. You can bring charm and life and personality to four bare walls.

Consider the kind of room. Is it used for long periods at a time, as a living room or your own bedroom or a library? Then you will want the total effect to be restful. Or is it used for short periods like a dining room, a foyer or guest room? In that case you can use more striking and stimulating schemes. The mood of the room is also set by the kind of house you have and whether it is in the country or the city. Town decoration tends to be more mannered and more formal, country more casual; and the use of color expresses this.

As for the architectural peculiarities of the room, the most important and easiest to generalize about is its size and proportions—such as height of ceiling, its shape and so forth—and its orientation—whether it is sunny or dark.

If you have a large room you will very likely want to make it look as large as possible, and light walls do this. But if on the other hand you want to make it look less large, pick a darker shade, or use a patterned wallpaper. You may want to make a small room look larger with light walls, but often it is more effective to emphasize its smallness and create a sense of coziness with dark walls and an enclosing color

scheme. For all rooms may be treated in two ways—to heighten or to reduce their outstanding qualities. A high ceiling may be “brought down” by painting it dark, or made to tower by leaving it white over dark walls. Sharp contrasts in colors, and contrasts of light and dark in the same color, make a room seem smaller than monotone color schemes, or schemes where the colors are all in the same key.

Again, the actual colors you choose for a room are governed largely by personal taste. But different colors do different things to rooms. A sunny room is usually pleasant done in one of the so called “cool” colors—blue, green, or blue-violet. A room with a northern exposure or one that gets little sun will be made more inviting to the average person by a “warm” color—yellow, red or one of their variants such as gold, peach, rose, wine.

Below is a chart with color suggestions for country and town, for large sunny rooms and large gloomy rooms, for small sunny rooms and small rooms without sun; for rooms used constantly and rooms used occasionally. We have tried to make our suggested schemes as definite as possible; but, since any combination of colors may be used many ways, this chart is to be taken as a stimulant to your imagination, rather than hard and fast rules. You will find more about color on the six following pages.

SCARLETT IN COLOR
In our November
Deep South Double Number—
interiors of the movie
“Gone With the Wind”, in full color.
Exclusive Scoop!

COLOR SCHEMES

IF YOU LIVE IN THE COUNTRY

TYPE		FOR A ROOM USED CONTINUOUSLY	FOR A ROOM USED INFREQUENTLY
sunny rooms	large	Stick to light walls in cream, gray or grayed “dusty” pastel shades. Contrast with gay chintzes, darker floors, dark woods like mahogany, walnut. Deep shades in accessories	Sharp contrasts of blues, plums, wines, purples, browns, blacks. Use any of these against white or very light tones of the same color. Gay accents in clear colors
	small	Natural pine walls are ideal if it's that sort of house. Offset with soft medium blues, greens, yellows, wines. Or use the same medium-bright against white walls	Brilliant colors against natural wood, or against white. Or reverse the formula and use white against bright walls of blue, spruce, turquoise, Kelly green. Black or dark floors
dark rooms	large	Light yellow, beige or dusty rose backgrounds, with deep wine or warm brown. Accents of clear blue, greens; also try vermilion used generously as accent	Brilliant Autumn woodsy tones against beige or white backgrounds, soft browns, for this sort of country room. It can be livened by flashes of emerald green and clear yellow
	small	Choose brighter yellow with reds, browns, soft greens, blues. Or white backgrounds with pinks, red, wines. Or use light wood finishes with soft dusty pink or other light pastels	Try a red carpet and white walls, or vice versa. Or yellow and brown against white. Vermilion or coral against yellow. A multi-color chintz with white and jewel tones for accent

Color schemes

Part Two: Foolproof formulas based on the new Edwardian colors

ON THE preceding pages, you have learned the supreme importance of color in the decorative scheme; and you know how to choose suitable colors for different types of rooms.

But that's only the beginning. Suppose, for instance, you want a blue living room. Very charming—but which blue? And, since you wish to combine colors, what shall they be?

You may envy that clever friend who can “choose colors blindfold” and mate in the same room the most unlikely hues with brilliant success. She has a natural color sense, you think, and bemoan your lack of such clairvoyance.

She isn't clairvoyant. Consciously or unconsciously, she is using a scientific system of color coordination which has governed the palette of masters from Velasquez to Cézanne. It's as reliable as a chemical formula and, once understood, has infinite possibilities for “new” and exciting room schemes.

You learned the first part of the formula in kindergarten—when you saw that red, yellow and blue were the primary colors; and that when mixed together they produced a perfect neutral gray. Three more, or secondary colors, are orange, green and violet. And the secondary colors, mixed again with the primaries, produce six more tertiary colors: red-orange, orange-yellow, yellow-green, green-blue, blue-violet and violet-red.

Now—you can easily see that, if you mix each color equally with its exact opposite across the wheel, you will again produce gray, the common denominator. But the secret of the formula, the spice of the recipe, is to mix with the pure color *just a little* of the opposite color. The resulting grayed tones, since each has used in its mixing a little of all the others, and since each has the same intensity, are in complete, happy harmony with each other. dark and light shades alike.

If you learn the theory of this wheel, shown opposite, and develop your color schemes in this way, you'll have acquired that “natural color eye” which you so envied and, what's more, you'll know the scientific why's of every combination.

These soft, grayed shades were in high style in the closing days of the last century, and enjoy equal popularity in today's 19th Century revival. Carson Pirie Scott & Co., of Chicago, has emphasized this Edwardian renaissance by creating a whole group of coordinated homefurnishings around seven basic Edwardian hues. The furniture group, for instance, uses late 18th Century designs, with flourishes from the Regency, Empire and Victorian periods. And the main colors, in various shades, were applied to wallpaper designs, to drapery and upholstery fabrics by Scott Wilson, well-known textile designer. They are combined in chintzes, in carpets, in blankets and sheets, in closet hampers and boxes, in bath towels, in china and glass.

The accessory group, including lamps, ornaments and vases, cleverly retain the basic hues, but concentrate on the brighter regions of the color wheel. On the following two pages, we have photographed in color many of these materials and accessories.

Here are the three primary colors, or hues—purple, red, blue, yellow—the basis for all other colors.

Any two primary colors mixed equally produce the three secondary colors, orange, purple and green.

Mixed unequally, they are yellow-orange, red-orange, red-purple, blue-purple, blue-green, yellow-green.

Left-hand color wheel: All the hues in their spectral relation, with contrasting colors directly opposite each other. Note: Primary colors are placed so as to form an imaginary triangle, with yellow at the apex.

Right-hand color wheel: Contrasting colors mixed together equally neutralize each other, producing gray. Mixed unequally, they gray each other in varying degrees, shading from clear spectral hues to gray.

Study the color wheel above on the right, and you can locate the origin of the seven colors which are charted on the opposite page.

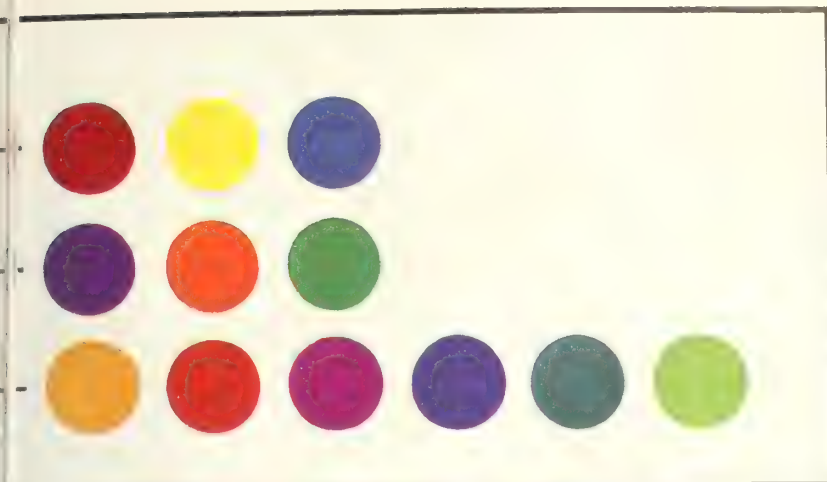
You will see that each (except gray, which is a combination of all) is derived from an intermediary hue—yellow-orange, red-orange, red-purple, blue-purple, blue-green, yellow-green—produced by a mixture of a primary and a secondary color. Also you will notice that the mixture is in some cases very unequal, thus producing more unusual hues. Each of these hues is grayed equally to the third degree, by mixing it with its opposite directly across the wheel.

Since each of these colors not only contains its contrasting color but, broken down to its component parts, contains all three of the primary colors in varying combinations, each color in the group harmonizes with every other color in the group. Keeping the same proportion of grayness, or intensity, each color has been graded into six values ranging from the basic shade to pale pastel, all of which harmonize.

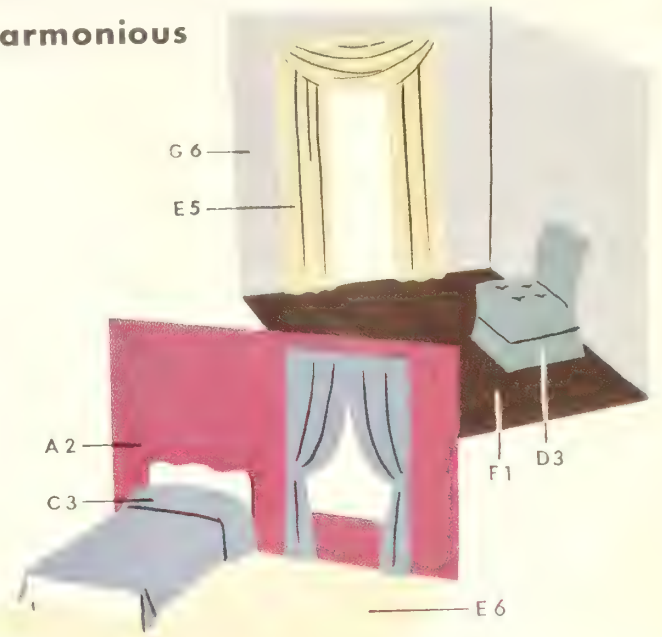
Opposite, at the far right, rough room sketches show how you can plan color schemes and work out the position and area of the hues you may choose.

On the following two pages are groups of merchandise in which one of the basic colors predominates.

On page 16 are complete room schemes designed by HOUSE & GARDEN in these Edwardian colors.

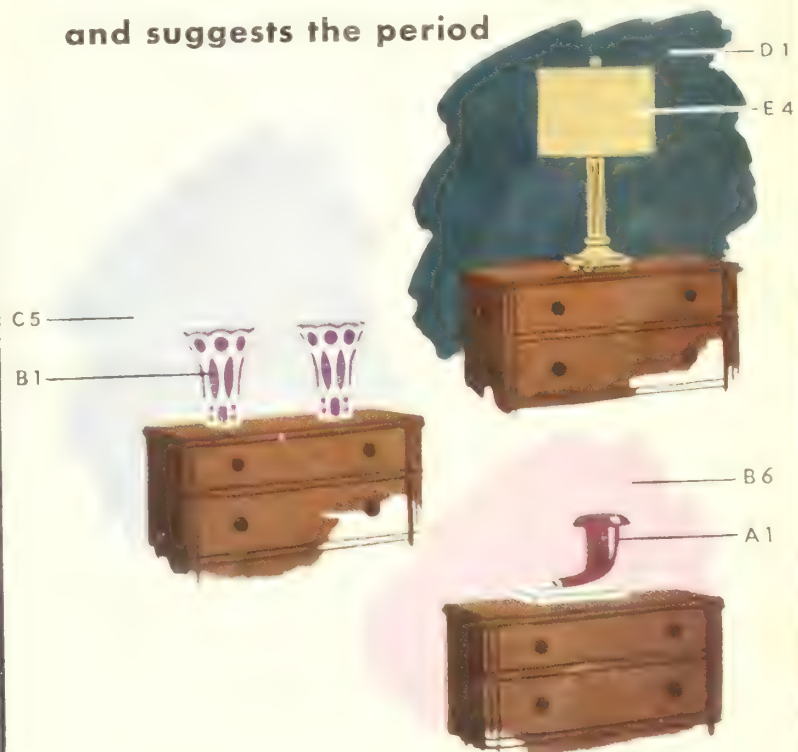


It's easy with related colors to make room schemes that are harmonious



Here in the abstract are two of the hundreds of ways the colors on the chart at left, below, are combined effectively. Note dark and light tones used for floors and walls

Color as a background sets the style and suggests the period



A mahogany commode with a dark green background and brass classic lamp takes on a Regency flavor, while the same piece against a blue wall with purple vases, or a pink wall with ruby glass, turns Victorian in its interpretation.

Edwardian colors in action

On these two pages, we show our theory of color transmuted into fact. In twelve groups, each keyed to one of the seven basic colors, we present fabrics, floor coverings, wallpapers, and all varieties of decorative accessories. Although we have selected only one, most of the objects shown have been made in all the basic Edwardian colors.

The groups here are in no way meant to be color schemes for rooms, as it is seldom desirable to base a room scheme on one color alone; but they are arranged to illustrate the variety possible from the theoretical color range. All of the designs are keyed to the 19th Century styles—Early Victorian, Regency, and Edwardian—and the entire group was styled and created under the direction of Carson Pirie Scott & Company in Chicago. On the second page following, we show you how these essentials may be used in actual rooms. For further details see page 16.



Variations on the brown theme: rich cocoa moiré, shining satin, cotton damask print; stubby fringe. For accent, brass, copper lustre.



From a wide range of purples: a bedspread and puffy quilt of violet taffeta, a slipper chair in lace-printed mauve chintz, a grayed rug.



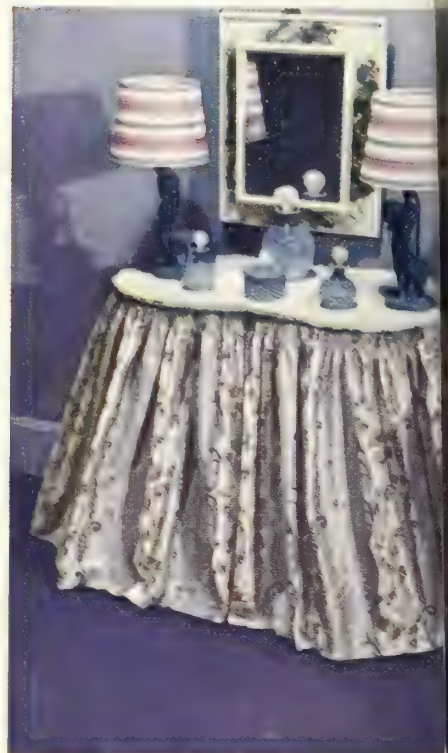
Red runs the accessory gamut: raspberry tôle desk set, scrolled with blue fruits; cornucopia in ruby glass, flower prints on rose red mats.



More possibilities on the red side: sheets bordered with scalloped chintz, and a blanket of rosy wool. Accents: red glass oil lamp, pink china box.



All that's gold needn't glitter: soft yellow-flowered wallpaper, deep-er velveteen; gold-trimmed black lamp and shade; gold and white vase.



Blues, midnight to sky tones: table skirt, pale blue columned in flowers; pink-and-blue striped lamp shades; clear blue lamps.



He cheers for mauve:
under wallpaper spattered with
es: velveteen, moiré, trimmings
dend; a vase, purple and white



Everything turns to gold:
amber compote, crystal-stemmed: Vic-
torian china in Autumn hues; golden moiré;
goblet of clear crystal



Turquoise, like Bermuda's seas:
in the blossoms on that curlicued
urn, on the base and bowl, Colonial
candlestick, crystal-prismed



More on brown shades: a
up of Victorian bronze, opaque
elment shade: cocoa moiré on
ir, velveteen beyond: brown rug



For the well-dressed closet:
hatbox, hat-holders, hangers and neat
store-away boxes in the merriest plaid
chintz of the decade



Other angles in turquoise:
blackamoor lamp wearing a turquoise
loin-cloth and shade: chair in Regen-
cy stripes: broadloom to match

Twelve blended accessory groups keyed to the seven basic Edwardian colors



TURQUOISE AND BROWN with white lend a fillip to a modern Victorian setting. The striped couch plays counterpoint to cocoa walls and a turquoise rug. End tables are mahogany, dark as the brown satin chair. Draperies are turquoise satin, curtains cream net. Victorian evidence: a whatnot, blackamoor lamps, lots of fringe. Accents, plaster



PURPLE AND BLUE with gold flavor the dining room. Soft blue walls blend with floor-long draperies of amethyst velvet. Bright purple tape, striped in gold, accents both the draperies and gold velvet chair seats. Victoriana: blossom-scrrolled rug on the floor, fruit prints on the wall, a sentimental flowered dinner service



ROSE AND PURPLE with gray add up to a bedroom beguilingly feminine. The wallpaper repeats the basic tones in its prim little clumps of blossoms. Above starchy-crisp organdy curtains, a swag valance of rose Celanese satin like the powder table skirt. The mirror is framed with a shadow box; the rug is gray

House & Garden designs three rooms in the seven basic Edwardian colors

Completing the color scheme

Part Three: How to use brilliant pattern and texture to accent the quieter shades of the basic theme

THE art of decorating follows a straight narrative technique. And a successful room builds, like a story's plot, to climax and dénouement, while color is at once the Hero and the Scoundrel of the piece. It plays the gay romantic lead—sometimes, if neglected, spoils the plot.

No color is "bad" in itself; only wrong companions can lead it astray. And planning a color scheme is simply a matter of common sense. If you're stuck as to how to begin, remember the clear strong green of the first tropical island you ever saw, as it looked from the boat rail; remember yellow daisies; lime sherbet; a fire engine—but make your own list. Or pore over in your mind's eye stage sets you have liked, book illustrations, prints, travel folders, your favorite clothes. One amateur decorator took her game room's inspiration from a seed catalogue; another, from her best-loved evening dress.

Men like dramatic colorings, intense conflicts, splashy effects—remember the certain success of the red dress at the prom. But for backgrounds you'll find the grayed "cool" tones more soothing to live with—and much more diplomatic at good mixing with others. The three rooms on the opposite page illustrate this.

Once you've arrived at what you want, the problem arises of how to get it. Backgrounds are important—you live with them a long time—and they're worth a little forethought at the start. As your walls will probably keynote your scheme, it's best to select your wallpapers early, tack up large samples (the bigger the better) and live with them a few days before they're actually put on. If your sample is small, bear in mind it will look tones darker *en masse*.

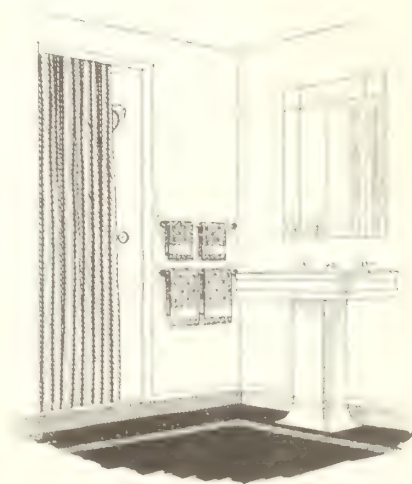
Things to remember: Work out your whole scheme before a single bit of paint or paper is applied to walls, floor, or ceiling—before a single fabric's bought. Get samples of everything and scrutinize them endlessly all together. Don't forget that small spaces need continuity; that the rooms you use least—dining room or foyer—can be most dramatic. Consider wisely the example of the Persian miniature painters whose effects often depended on tiny dots of brilliant contrast, unnoticeable save as part of the pleasing whole. Concentrate on the differences pattern and texture can make in color—and don't overdo here. For example: in a quiet scheme, use few patterns, and dull (not shiny) textures. In a flamboyant scheme, combine stripes with florals or plain. Stripes may range in width from the half-inch pin-stripe to the six-inch variety; patterns, from the self-effacing all-over kind that fade into the background to great triple-lifesize blossoms. And think of the tremendous differences in character of moirés, satins, spun rayons, chintzes, rough weaves, organdy, felt, and leather.

Look to your accessories for the Persian painter's trick of bold accent, but keep a continuity of atmosphere and material here as well. Don't try to tell too varied a story; rather repeat and reemphasize one or two themes that are worth the telling. And choose from plaster, tôle, crystal, leather, plastics, metals, lusters, wood and even fur.

Consider for pure yum: the use of wallpaper panels, Victorian flower columns or ivy leaves over the mantel, with your other walls plain; stripes for one wall only; one white wall seemingly to extend a tiny room. Don't overlook the possibilities of fringe. Paint your old dilapidated furniture to match your background wall shade—and watch it double your space. Paint headboards on the wall behind your boxspring-and-mattress beds, or a swag above that dark little window over the tub. Keep a decorating scrapbook of color and ideas, from this moment on. And finally, set out with a high heart and a stout will to get an effect—and you will!



Edwardian colors are as decorative behind-the-scenes as in the living room. And on this page House & Garden plans two nooks to show how. Above: closet with pink walls, wine carpet, garment bags and boxes of plain burgundy chintz edged with a contrasting chintz ruffle in a deep intense blue



The bathroom has a theme of soft pink, wine and gray. Walls are again a clear light pink, with towels of textured terry cloth in a slightly deeper tone. The shower curtain repeats this shade and accents it with bold stripes of burgundy and white. All merchandise from Carson Pirie Scott, Chicago

30 HOUSES AND PLANS

Building next Spring?

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30 Houses and Plans.



EMELIE DAN. C

The Elwood Whitneys' New York apartment affords a study in contrasts: simple arrangement, lavish detail

Marked by an air of great elegance, this bedroom enhances its color scheme of violet-gray and pink with glistening satins, glittering mirror and utterly feminine pink net. The furniture is arranged to give the small room an effect of space and to avoid any tendency of crowding. The bed without headboard is the focal point and faces the elaborate Venetian mirror and the line of low chests, painted a soft violet-gray to fade into the walls. Baroque ribbon moldings are here painted pink to match the door, the shaggy rug, satin chair, and net-ruching window frame. The little seahorse-and-shell powder chair is antiqued a silvery pink. A single note of brilliant color is in the violet-red curtains (offstage right). Decorators: Kelly-Scoville of Empire Exchange

How to arrange furniture

WHETHER you are moving into your first apartment or your twenty-first, the problem of furniture arrangement is always with you. So here are a few shortcuts, to save you time and grief.

First, when you are considering your new apartment, don't rely on your eyes. The folding ruler is your best friend. Before you sign the lease, measure all wall spaces in the new rooms, as well as the over-all dimensions. Take the measurements of all architectural features like windows, doors, and also note all structural peculiarities, such as protruding beams, jogs and alcoves. Measure the height of the ceiling and the molding, and the distance of the window frames from the floor and from the ceiling.

After you get home you can take the measurements of your furniture, or, if you are buying new furniture, measure the pieces you are considering in the shop. The best way to visualize the furniture in your new home, we have found, is to make a floor plan to scale of each room. A good scale to follow is $\frac{1}{2}$ inch to every foot.

Make cutouts of your furniture, also to the same scale (sketch at left). You'll need to know the width and height as well as the length of each piece. Then you can push the little patterns into various positions on the floor plan until you work out arrangements which are esthetic and convenient. And if that sofa is not going to fit into the ducky little alcove, or the twin beds are going

to leave no space in the bedroom for the dressing table you have set your heart on, you will find it out soon enough.

Making one of these plans not only saves disappointments, but it saves time and scratched floors on moving day. You can give such a sketch to the movers and have them put each piece in its place as it comes into the house.

But there is more to furniture arrangement than just this two-dimensional checker game. Draw an imaginary line through the center of each of the four walls. In placing the furniture see that each of these walls presents a feeling of balance. There are two sorts of balance you may work for—bi-symmetry (as in Figure 1) with furniture and ornaments so arranged as to be obviously in balance; and occult symmetry (as in Figure 2), where the balance is hidden, and achieved by counterbalancing "weights" of different pieces of furniture. It is psychological rather than actual.

Symmetrical arrangements give your room the repose and dignity it needs, and usually it is well in a traditional room to treat at least two walls in this manner. Select the sides with a bare wall or with a balanced architectural arrangement as a good beginning. Architectural details count in achieving balance, and where a window or door is on one side of a wall it will require balance on the other side of the imaginary central line with something of equal "weight."

Many modern rooms have no symmetrical wall arrangements at all, relying entirely on occult symmetry for their sense of balance. Treatments often flow around corners (see Figure 3) with corner windows, and so forth. The feel of balance is there, though, and a modern room may also have one or more symmetrical walls.

The architecturally perfect room almost arranges itself, for it will have pleasing proportions, its windows will be balanced, its ceilings neither too high nor too low. There are dozens of imperfections prevalent in rooms, but the ones you will meet oftenest are: the long narrow room, the small room with insufficient wall space, and the odd-shaped, cut-up and un-symmetrical room. On the following pages we arrange furniture in these various types of rooms.

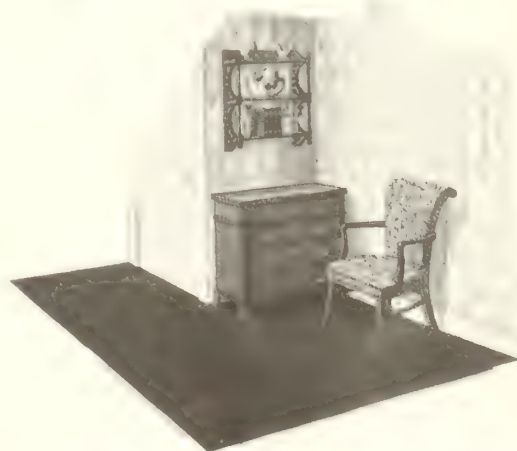
Your foyer plan



If it is large enough for dining: Use a console table (can open out to seat eight), Charak's "Dexbury"; a rope-striped paper from Imperial; Chase's flecked broadloom



If your foyer is long and narrow: Treat it like a passageway with Colonial's low grille-front bookcase; Diamant's Chinoiserie paper; Delaware "Kolortone" of inlaid green



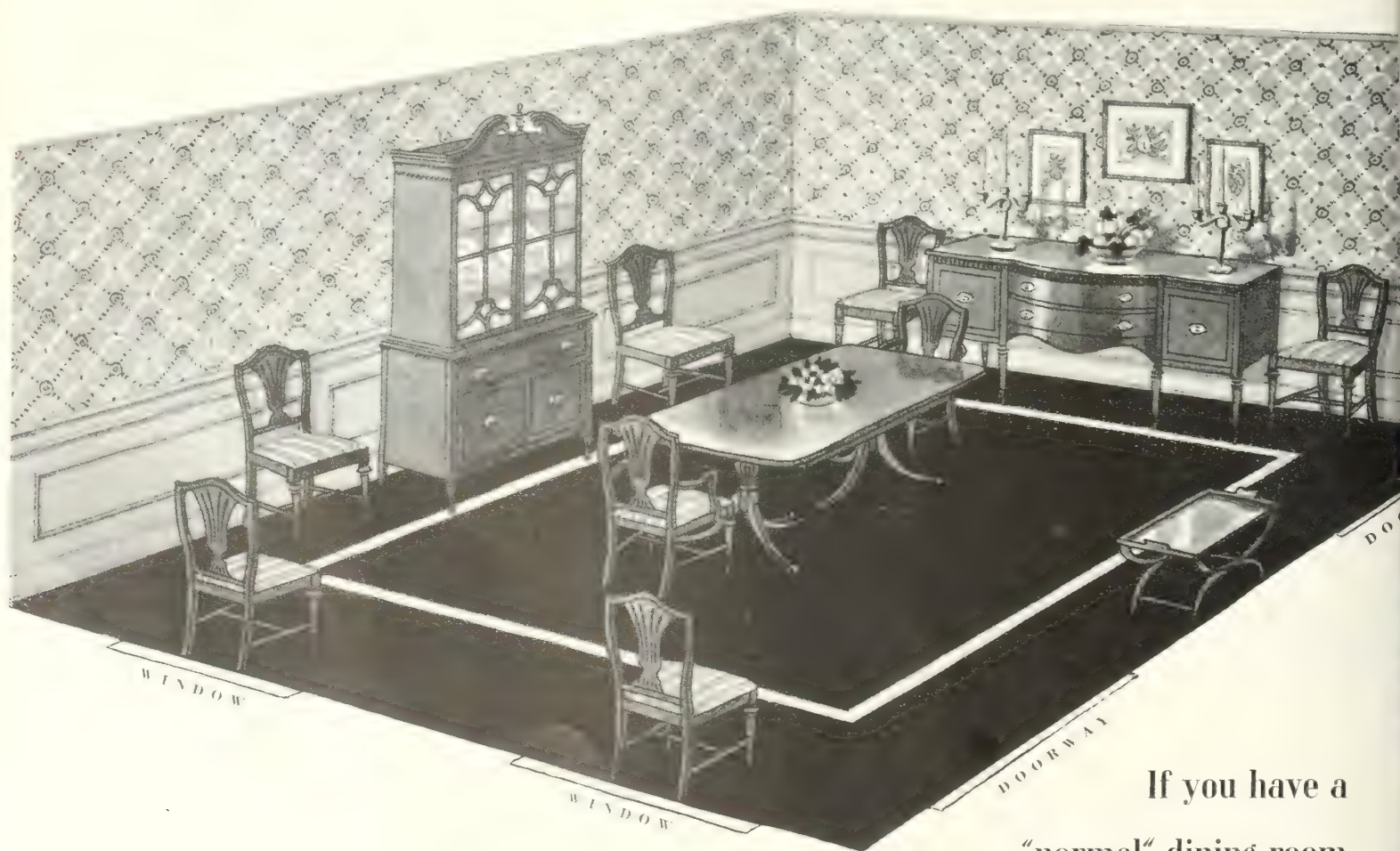
If your foyer is small and irregular: Cover the floor with dull red linoleum, from Delaware; use York's harvest paper; chest-desk by Imperial; armchair, Jamestown Royal

Your dining room plan

The placement of furniture in your room
can bring out its good points, minimize its bad ones

EVERY room has an arrangement problem of its own; and, if it happens to be your living room or dining room, and your furniture to be arranged, you are sure to feel that yours is different from every other problem and every other room in the world.

But the problems really fall into a few general categories. Unless you are burdened (or blessed) by massive heirlooms or odd outsize bits of furniture which make you a Special Case, you'll find that the types of rooms shown on these pages are the fundamental tangles which face you. There's the normal room, which should be easy because it is well-proportioned and symmetrical as to architectural detail; the long, narrow room; the too-small room, with too little wall space; and the broken-up asymmetrical room. We have taken each of these categories and applied it to dining room, living room, bedroom and foyer (see preceding page). The floor plans demonstrating each are as typical as we could make them; and, although in each case there might be other arrangements, we have tried to make the solutions as simple and direct as possible.

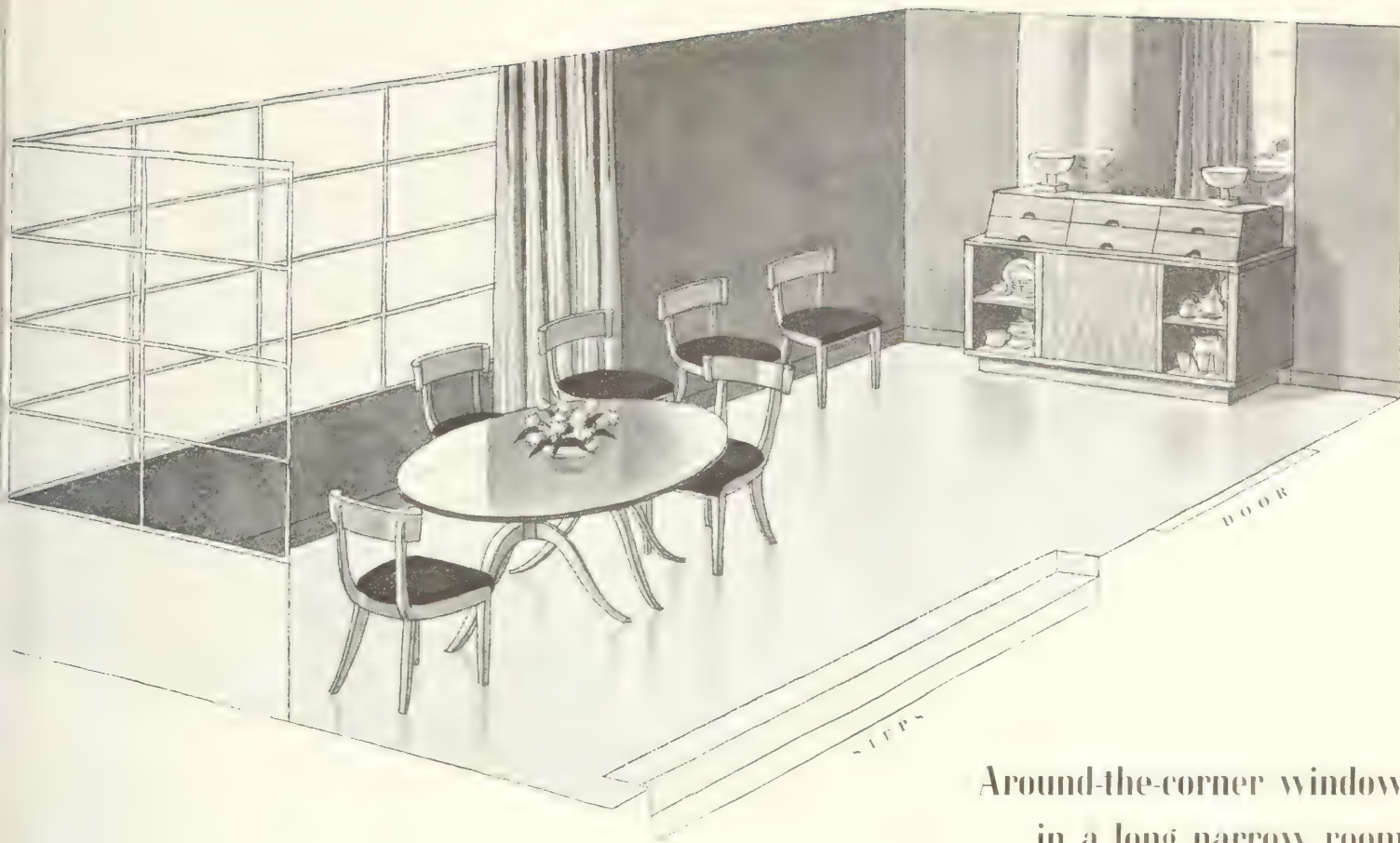


If you have a
“normal” dining room

The typical dining room in the well-planned house is fairly large and boasts enough wall space to harbor the sizeable sideboard and china cabinet of tradition. The room shown above, with its two windows on the front, its two doors to hall and kitchen on the right-hand side (as indicated on floor plan), lends itself to symmetrical arrangement.

The mahogany 18th Century furniture, from Kent-Coffey, has dignity against the pale gray dado and the gray, turquoise, black-and-white-latticed Nancy McClelland wallpaper. The floor is in black broadloom with a white inlaid stripe, from Alexander Smith; chair seats and draperies are Desley's striped “Spunray” in turquoise, green, white.

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Around-the-corner window in a long narrow room

More and more modern houses and apartments are being built with dining rooms like this—long, narrow, sometimes stepped up or down from the living room, and with a corner window. Here we place Dunbar's all-purpose buffet in bleached walnut against a mirror panel at one end. The table group is set off-center and in relation to the windows at the other end, while the extra chairs lined up in a row tie the two parts of the room together. Floor, Nairn linoleum in pigskin shade, and the draperies are Charles Bloom's textured vertical stripe in wood rose, yellow, pale green and spruce.

If your dining room lacks wall space

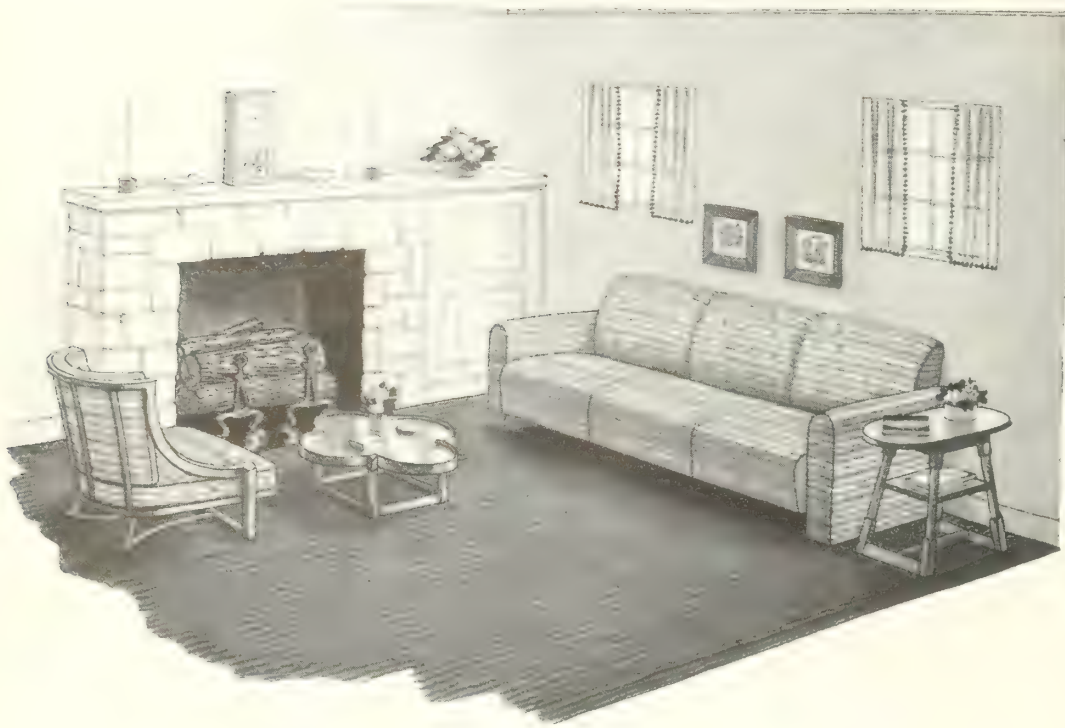
An archway to the living room, grouped windows, a door to the porch and doors to hall and kitchen break up the walls. Here we select one major serving piece—the sideboard, place it against the windows, framed in Chinese red swags of Desley Crown Rayon satin and draped to the floor with Celanese ninon.

The walls have been done in Diamant's quaint chintz floral paper, and the floor is covered in a heavy blue-green carpeting in Firth's "Thumbtuff" weave. The open archway is partially closed by a pair of two-panel screens attractively placed on each side. Furniture, Kittinger



Your living room plan

Different proportions dictate various plans



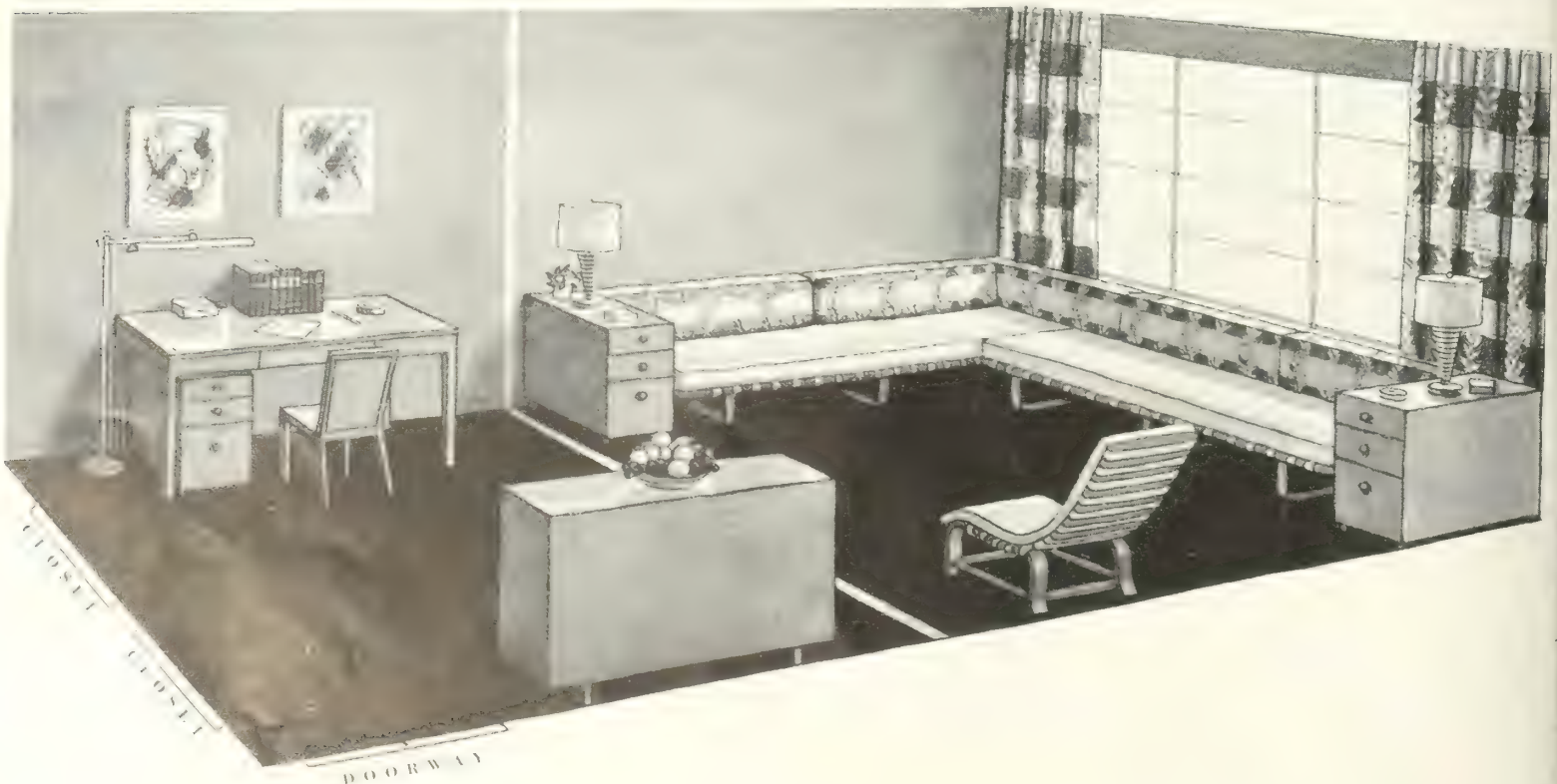
Your living room is an irregular shape

ABOVE AND LEFT: We put the couch against the wall under the windows to balance the overscale, off-center fireplace, and a long refectory table is set in the same position across the room from it.

L. C. Chase's beige broadloom, striped turquoise and red; curtains, airy fishnet mesh from Quaker Lace, with Mansure fringe. Upholstery, Louisville Textiles' turquoise and coral stripes. All furniture, "British Oak", Jamestown Lounge

BELOW: This type of room all too easily looks like a hallway, and the windows all at one end tend to make everything slide in that direction. To offset both these dangers, we bisected both the gray walls and black linoleum floor with a broad yellow stripe (same principle as a colored belt on a tall woman). Daybed and chairs wear Johnson & Faulkner's yellow cotton stripe; cushions and windows, gray and white sailcloth with yellow leaves, Witcombe-McGeachin. Furniture is modern walnut from Herman Miller. Linoleum, Congoleum Nairn, Inc. "Schierenhide" leather lamp and bookends

Or perhaps it's unusually long and narrow



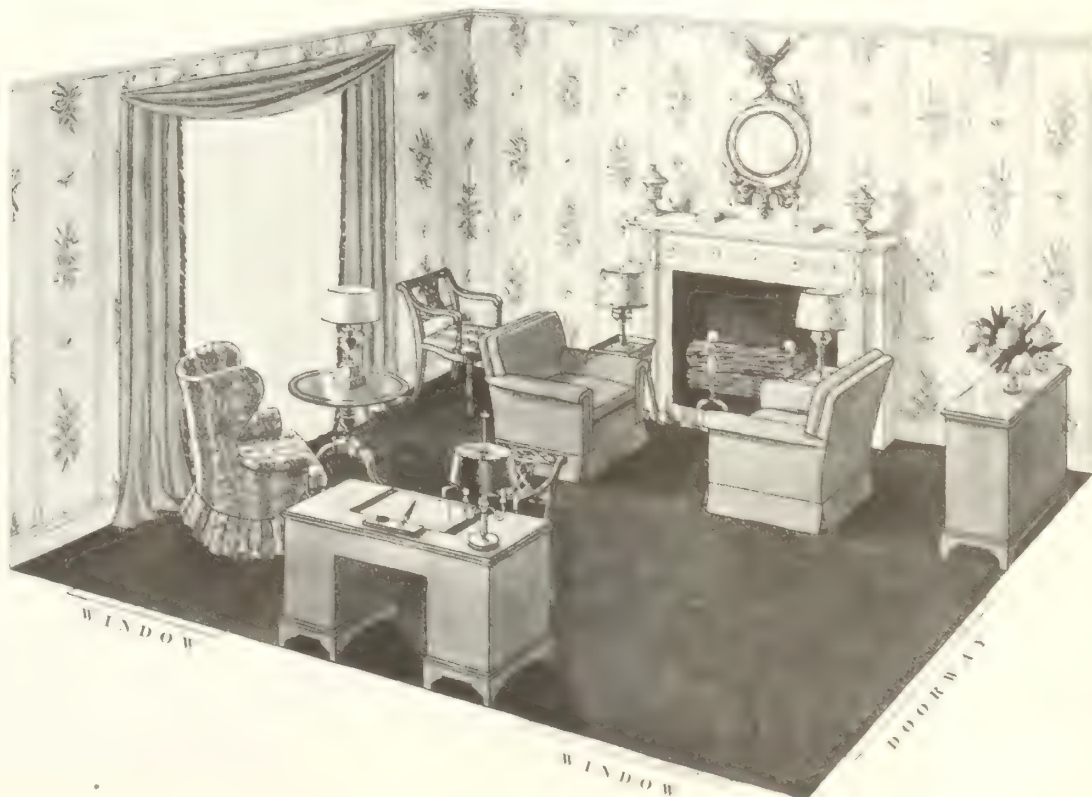


Your living room is both large and square

ABOVE: Normal in proportions, with no glaring architectural defects, the square room must nevertheless overcome a tendency to look box-like and stiff. The figured carpet, pale to deep turquoise, gives continuity and interest. The painted black and gold couch has a turquoise cover, patterned in red and beige; occasional chairs and draperies echo these tones in a narrow stripe; both, Cohn-Hall-Marx. Armchairs wear a rough rosedust texture, Lehman-Connor, with Consolidated's bullion fringe. Piano, Haddorff's Vertichord; other furniture, Irwin's Old Sussex Group. Rug, Bigelow Weavers

Or suppose its wall space is broken up

RIGHT: Here an apparent defect is converted into a decorative asset. Strahan's flower-striped paper makes the walls seem important; Alexander Smith's henna wine broadloom spreads them apart. The desk acts to counterbalance the fireplace. The wing chair in Cyrus Clark's blossom chintz keys to the walls; draperies and side chairs wear rose mauve "spun twist", Titus Blatter; Mansure fringe. Walnut desk and small tables, Murray Furniture. Other pieces from Pullman; all except the side chairs are cushioned with Goodyear's Airfoam



Your bedroom plan

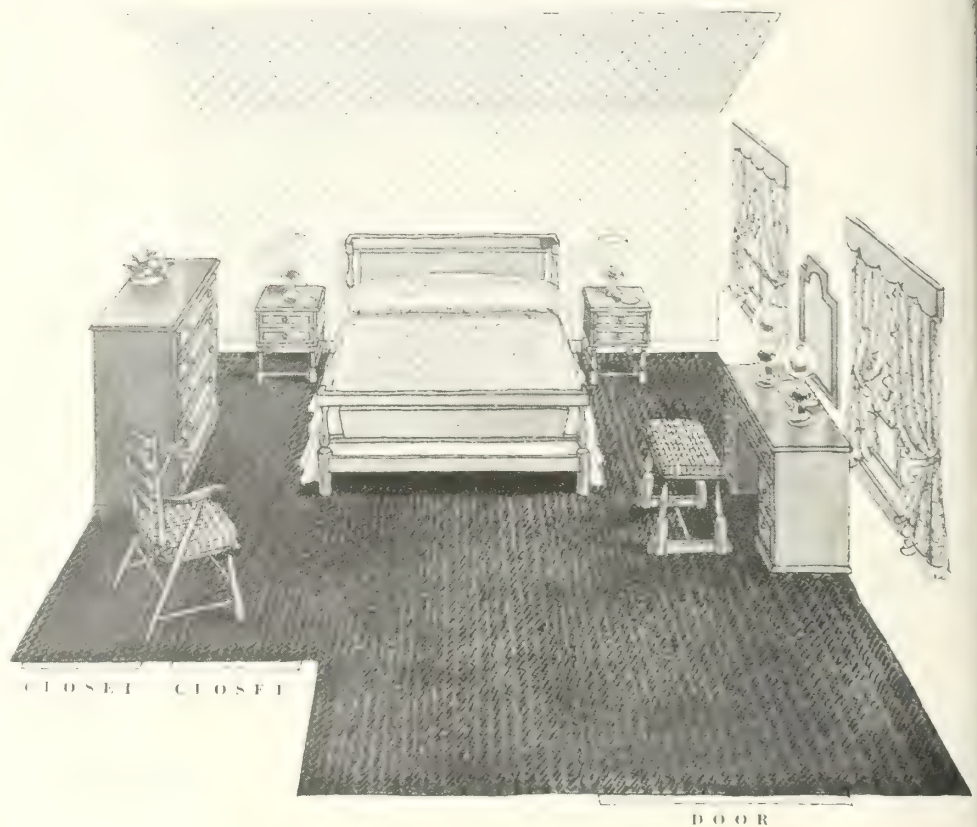
By clever placement of furniture you can solve the problems of many odd-shaped bedrooms

A small, irregular bedroom

That tiny, slant-ceilinged bedroom on the third floor is the quietest spot in the house; but, with wall space broken by door, closet, two windows and the roof-pitch, it presents something of a decorative problem; one solved by capitalizing on it with an informal scheme.

The slanting wall precludes anything tall being put against it. But the double bed fits under it, flanked by two little night tables. The dressing table, between the windows, receives plenty of light; and the chest is placed opposite for balance.

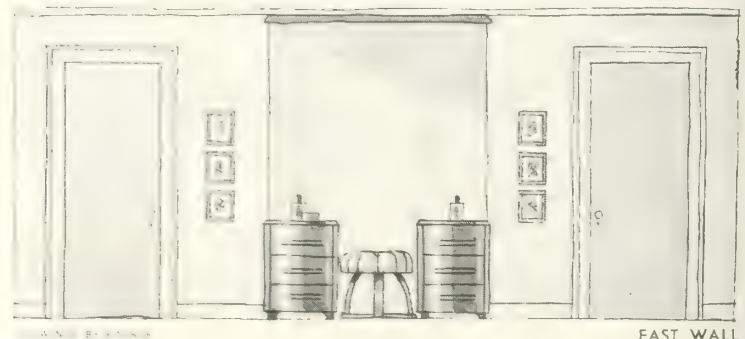
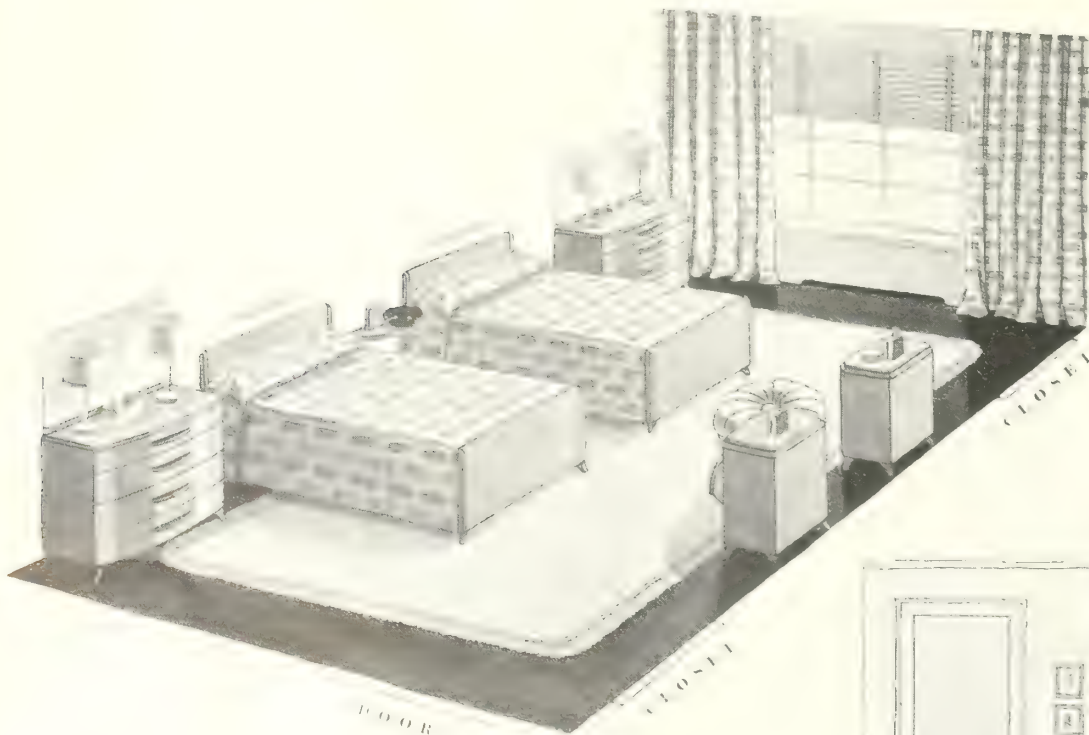
Furniture is Cushman's "Finistère" group, birch in natural finish. The wall-paper carries green fleurs-de-lis on a cream ground (A. L. Diamant); rug is Amsterdam Textiles' "Sof-Tred" in pastel green. Johnson & Faulkner's English chintz draperies have red, blue and mauve nosegays on buff ground; cushions wear Schwab's cotton check in rust, green, beige, black



A long, narrow bedroom

Although too-great length is a disadvantage, at least there is plenty of wall space. Two beds, set-in lights above them, and two dressers range along wall; a shelf between the beds is a night table. Opposite, the real night tables make a vanity. Increasing apparent width: top-lit mirror panel opposite beds; curtains right across end of room.

Furniture is Heywood Wakefield's "Crescendo" group in wheat finish. Walls, yellow; rug, Amsterdam Textiles' cotton "Tex-Tred" in sand. Draperies, bedspread, textured cotton in sand, chartreuse, yellow (Louisville Textiles)

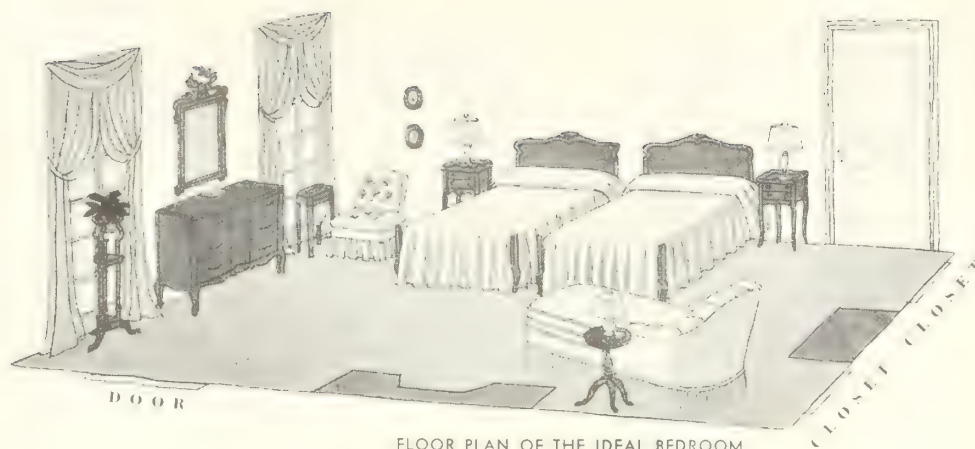


his bedroom is ideal

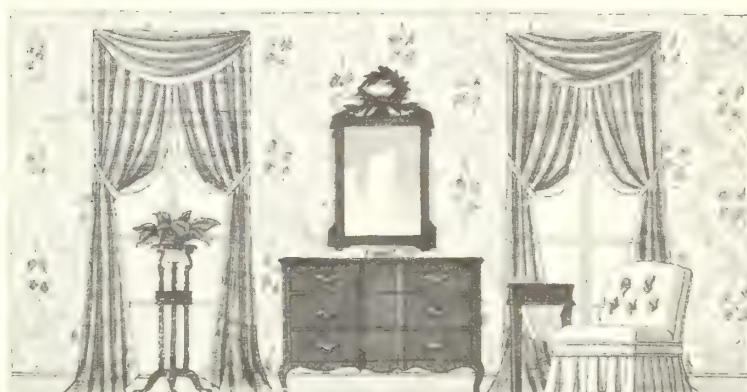
Rare is the room that has everything in its favor to begin with—light, air, balance, space. And if you are lucky enough to own such a bedroom as the one shown in the four sketches on this page you are thrice blessed indeed.

One long blank wall is a gift from heaven and is, of course, the logical spot for the beds; opposite, the fireplace, dramatized with mirror to the ceiling, acts as a counterweight. The complete floor plan at top illustrates the relationship of these important pieces. The first sketch below it exemplifies both symmetrical balance in the position of the windows, and occult balance in the placing of the tall wigstand used for plants as a foil for the shorter slipper chair.

The next two sketches show occult balance again in the placing of the two eye-catching pictures to balance the unobtrusive door. Landstrom's French Provincial walnut furniture suggests the casual patterns and delicate colorings of the scheme. Draperies and bedspreads are Desley's blue-gray taffeta with an overlaid of yellow, mauve, and wine. Michigan Seating's slipper chair and chaise-longue are covered in blue-gray taffeta from Atkinson Wade. The broadloom is plain blue-gray, by L. C. Chase; the floral wallpaper is Strahan's "Pleasance" in pink, blue and beige.



FLOOR PLAN OF THE IDEAL BEDROOM



THE EAST WALL SHOWS OCCULT BALANCE



THE NORTH WALL BALANCES THE SOUTH



TWIN BEDS AND NIGHT TABLES ON SOUTH WALL

Gardeners: Watch for practical Fall and Winter gardening information in our November Double Number!

Choosing your rug

SHOPPING for a rug involves careful planning. And your first decision has to do with the general decorating scheme of your room. Walls, draperies, furniture all play an important part here. For although you may mix periods and textures and colors with a free hand, the rug on your floor must of necessity live in happy harmony with tables and chairs, draperies and accessories. So don't fall for that interesting old hook until you know whether your walls are to be plain or patterned, whether your furniture is to be sophisticated Georgian or sturdy Early American.

Too much pattern in a room is apt to be confusing and difficult to live with. If you're planning plain walls, then you can indulge in a large all-over pattern for your floor. If your draperies and slipcovers are to be a big splashing print, or if you want a gay paper on the walls, you'll be much safer in selecting a plain broadloom or chenille or a rug that has a small, subtle pattern.

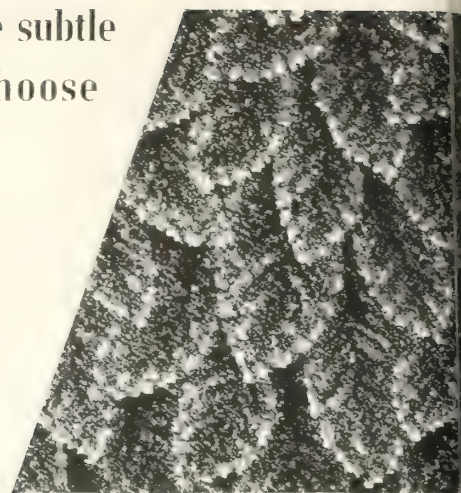
Budget, of course, is very important in determining your choice. If you're starting from scratch and if you have a lump sum to spend on your entire house or apartment, remember that the rug in each room should average about one-third of the entire amount you have to spend on everything—furniture, draperies, rug, lamps and accessories. If you're going to live in a small apartment and are apt to be moving next year, wall-to-wall carpeting will be an expensive luxury. A rug that is easily taken up and moved about would be much more practical. If, on the other hand, you're furnishing a house where you expect to live for years to come, wall-to-wall carpeting is a sound investment. Buy with an eye to the future. The carpeting in your living room today can very easily move into your bedroom year after next if you select it with careful thought.

Since good floor coverings aren't cheap and poor floor coverings no economy, it's a wise plan to know something about what you're buying. After you've found what you consider the perfect rug for your requirements—a rug right in color, right in design, right in price—give some thought to its quality and construction. Turn it over and examine the back. Count the number of rows per inch—the more rows the better the rug. Notice how close together the tufts are—the closer the tufts the finer the quality. Examine the depth of the pile—this is an indication of the amount of wool used.

None of this is difficult. It's right there for you to see and, if you're observing, will make all the difference in the world in your selection of a really good rug and one that is being passed off on you as a fine bargain. And since salesmen are apt to toss around terms which mean little or nothing to you—such as Wilton, Axminster, Chenille, Velvet—it's a good plan to have a general idea of what they mean. Here are a few simple facts on the various weaves:

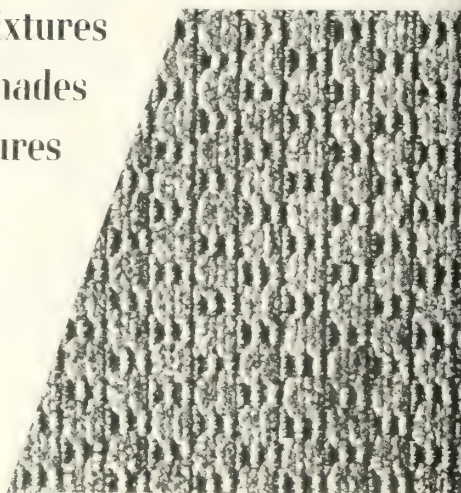
A Wilton is an excellent, long-wearing fabric with a closely woven pile. It may be made from both woolen or worsted yarns. Worsted Wiltons, made of lustrous, fine, long-fibred yarns, are the most enduring form of Wilton rug you can buy; and consequently they're more expensive than wool Wiltons. Wool Wiltons, made of soft, (Continued on page 48)

If you like subtle patterns, choose tone-on-tone



A very usable tone-on-tone leaf design, Alexander Smith, at its best in Provincial or American rooms. It comes in both rugs and carpeting and in three of the new Fall colorings: woodsy green, a deep burgundy, a soft, warm

For new mixtures and new off-shades try these textures



Checked textured weave, called Scandian, has it in a wonderful range of pastel shades in a fresh group of "garden colors" including lilac, moss green, yellow clover. If you're looking for new off-shades you'll surely find them

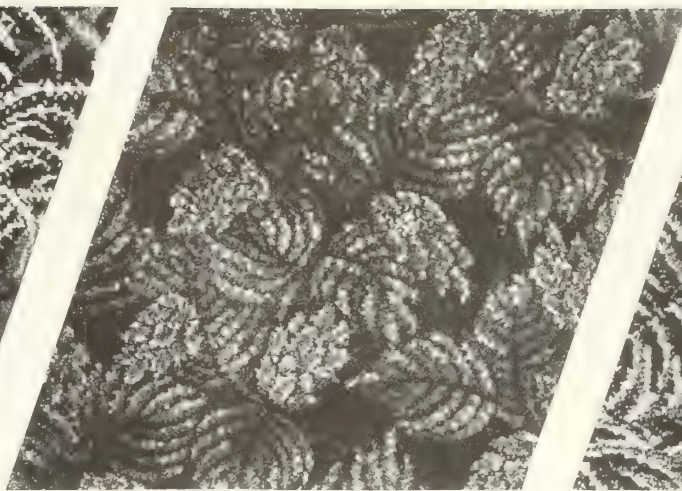
Use fresh colors, authentic designs in period rooms



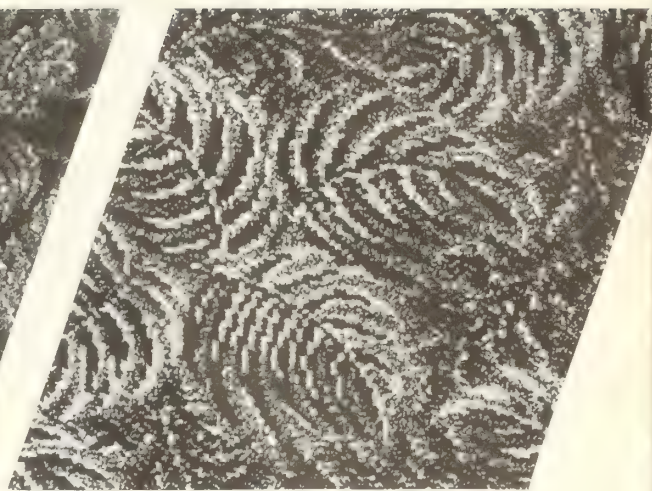
Whatever the period, whatever the room, you'll find the answer in Mohawk's Decorative Arts line. This prim little flower in pink with dark green leaves on a gray-green ground comes from the Tradition group. Perfect for 18th Century rooms



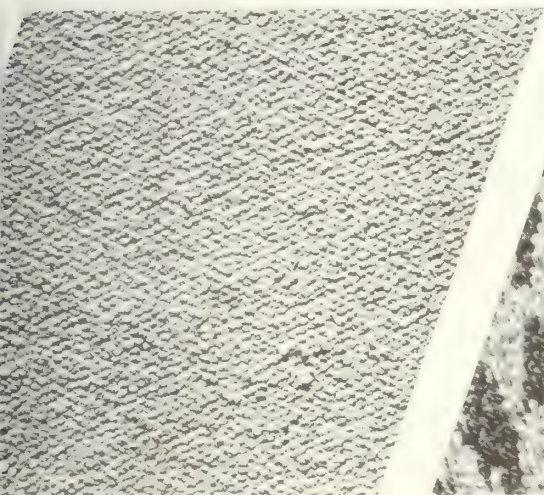
If you want the effect of plain broadloom and still like pattern, try this tasseled design from Mohawk's Andover. The pattern is very faint, very subtle; it uses three tones of one color.



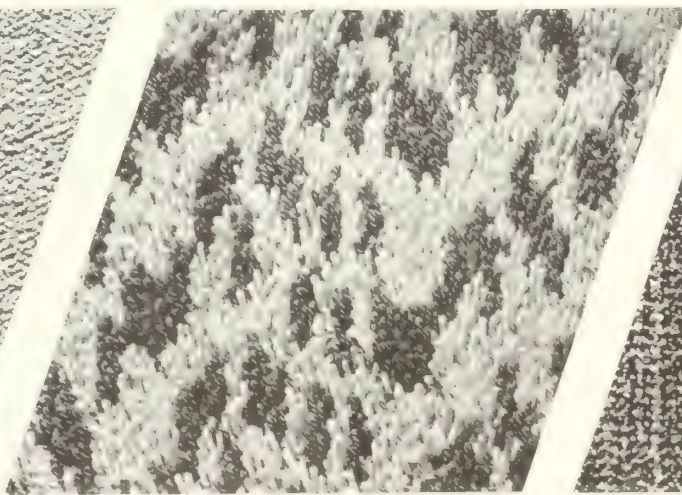
Interesting version of the tone-on-tone technique in Artloom's delicate acorn and leaf design. It's a washed Wilton broadloom and comes in five new Fall colors—medium blue, roseglow, soft green, henna, burgundy. For modern or period rooms.



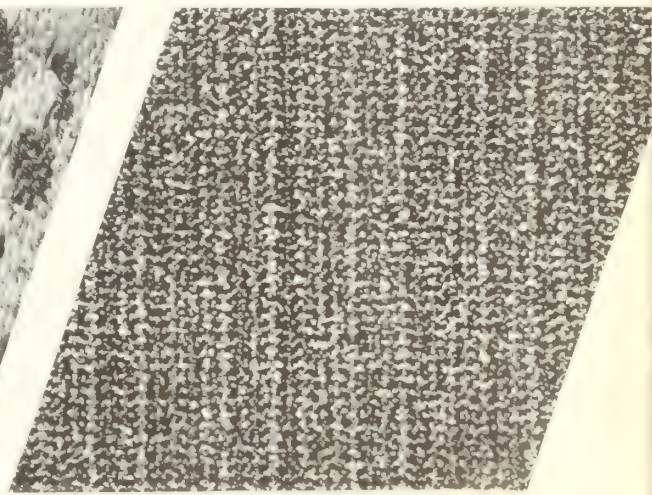
At home with Georgian, Provincial, Early American or modern, this rhythmic leaf design from Cochrane's Redfield group can hold its own in practically any room in the house. Very inexpensive and a very good buy. Comes in five colors.



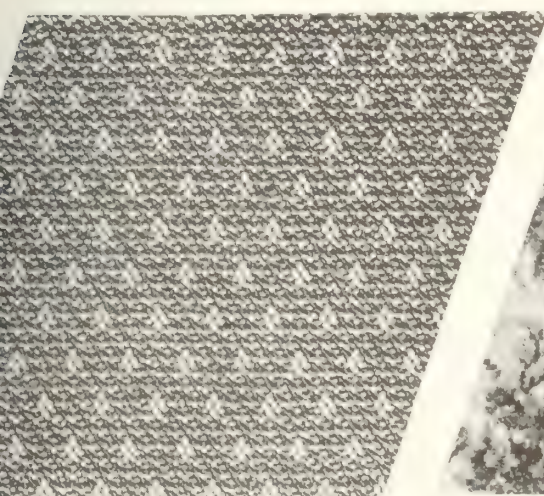
Earthtone, a nubby cotton weave, not expensive and very smart. You can have pastels or deep tones, with or without pattern. To clean, wash with warm water and Ivory soap. Amsterdam Textiles.



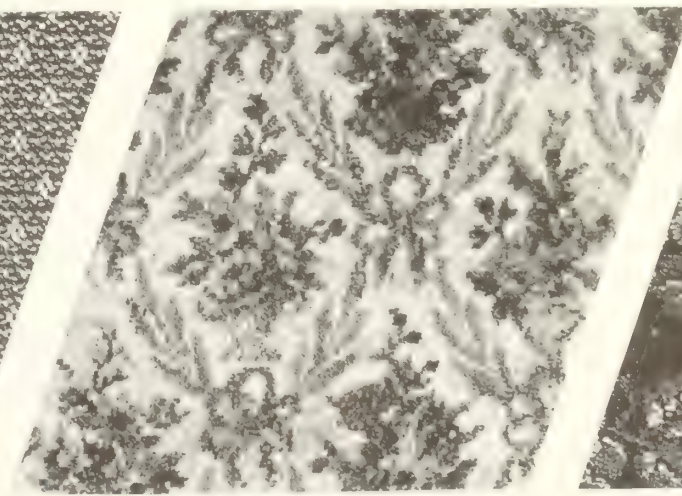
This is a special skein-dyed fabric from the Town and Country line at Klearflax. It's a long shaggy textured rug, very earthy, very sophisticated. We show it here in a mottled green, yellow and white but you may order it in any color.



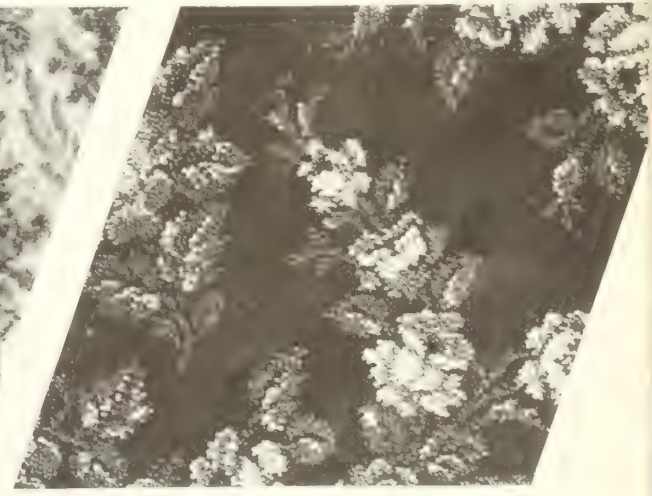
Combination of straight pile and twisted yarn in an interesting carpet at L. C. Chase. All sorts of patterns and color combinations are possible. Since it's a custom proposition it's easy to order whatever suits your fancy—and your room.



Just right for your Early American living room or hall, this Charlestown Hook design by Bigelow, used wall-to-wall. Background is a rich, medium green with tiny ever-dot design in red and yellow.



Delightfully feminine, this 18th Century document design by Firth, and very adaptable to living room, dining room or bedroom. Background is ivory with delicate bouquets in shades of pink, blue and green, framed with a brown wreath.



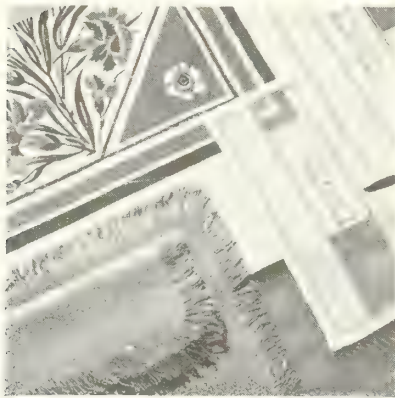
Perfect background for those cherished Victorian pieces you've just fallen heir to—gracious roses on a brown moresque ground with accents of green, rust, beige, orchid and ivory. It's a hook design from Bigelow-Sanford's Pawtucket group.

A table trousseau

Hint for luxuries among wedding gifts

Upper left, classic white Lenox urn and pair of prism candlesticks, both at Ovington's. Chas. Hall's swan and cygnets at McCutcheon's. Three real French shells, James Amster. Orrefors crystal compote. Sweden House. Pottery flowers, Pitt Petri. Imported crystal ashtray, Alfred Orlik. Old blue and white tureen from Plummer. Ovington's Swedish crystal vase. Royal Doulton after-dinner coffee cups, turquoise band, J. L. Hudson, Detroit. Chas. Hall's turquoise enamel box, at McCutcheon's. Mauve flower plates, Pitt Petri. French crystal salad leaves, McCutcheon's. Crystal decanters, Rena Rosenthal. Pair of hurricane shades, Ovington. Verlys bowl, Woodward & Lothrop, Washington

Basic essentials



Gribbon's fringed luncheon set, Wanamaker, Philadelphia. Carnation design spun rayon cloth by Dinkelspiel from Macy's. Organdy insets, on monogrammed linen: McGibbon

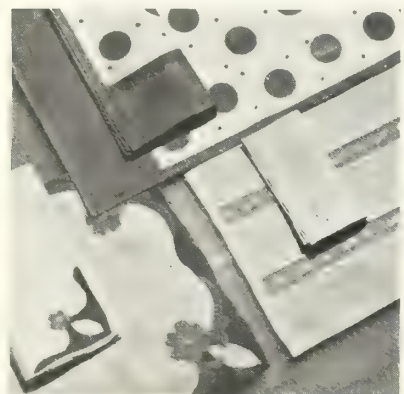


These are the bare necessities for going into the business of keeping house graciously. You will add, at intervals, the other accessories to give your table more elegance. The lovely china from Cauman's is the "Faience" pattern, light blue ribbons on white, from the Arabia factory in Finland. Choose pieces to do for breakfast, luncheon and dinner. The pale blue Swedish goblets and bowls by Venon, in "Plain Alda" design, at Anderson's, Minneapolis



Here are luxuries to add to your breakfast repertory. You may choose Westmoreland pressed glass fruit dish and plate, Loeser's, Brooklyn. The pale blue Venon Swedish crystal server for iced fruit juice from Anderson's, Minneapolis. A Karhula crystal tumbler, Georg Jensen. Weil-Freeman's French glass flower nosegay from Dennison's. White Crown Staffordshire breakfast tray set. Olivette Falls; "Padua" Franciscan Ware plates, Altman's

Breakfast



Gribbon's polka-dotted linen, Sanger Bros., Dallas. Blue and rose appliqué on white linen, McCutcheon's. Pale green linen breakfast tray set, organdy insets, by Maison de Linge

Luncheon



Flourishes for your luncheon table: Heisey crystal goblets, sherbet and plate, Marshall Field, Chicago; Pitt Petri's crystal salad bowl, fork and spoon and yellow and green daisy plate. Weil-Freeman's brown mushroom ramekin suggests its contents, Scully & Scully. So does the white Franciscan Ware onion soup, "Coronado", Plummer's. Vernon plate, "Hawaiian Flower" pattern, Bloomingdale's. Westmoreland flower plate, Madolin Mapelsden



Bournfield's rose linen, embroidered in white. Green scallops on ecru linen, Marghab, at Georg Jensen. "Bermina", modern monogram on chartreuse diagonal linen, at Mossé

For entertaining



Bonbon pink embroidered organdy tea set, Maison de Linge. Night clubs of New York on cocktail napkins from Léron. Others of ecru scalloped linen with ducks by Marghab; Jensen



Serve an elegant cocktail from Georg Jensen's crystal Martini mixer with its walnut paddle. Or use their crystal cocktail shaker and delicate glass engraved with a tiny cock. The bowl for ice or popcorn is Fostoria's "Athenian", and the crystal highball glass, "Standish"; they are both from Wanamaker's in Philadelphia. Tea time is enhanced by a Spode tea set in the "Ann Hathaway" floral design on white; Shreve, Crump & Low, Boston



Accessories for dining: Georg Jensen's liqueur bottle and glass, "Kimberley" rock crystal by Cataract-Sharp, goblets and finger bowl, at Ovington's. Kathula cigarette holder and ash tray from R. H. Stearn, Boston. Royal Worcester dinner plate and cream soup "Dunrobin", B. Altman. Square dessert plate and after-dinner coffee, Ovington. "Marlow" dinner plate from Minton at J. W. Robinson, Los Angeles. Wedgwood's "Sandringham", Plummer

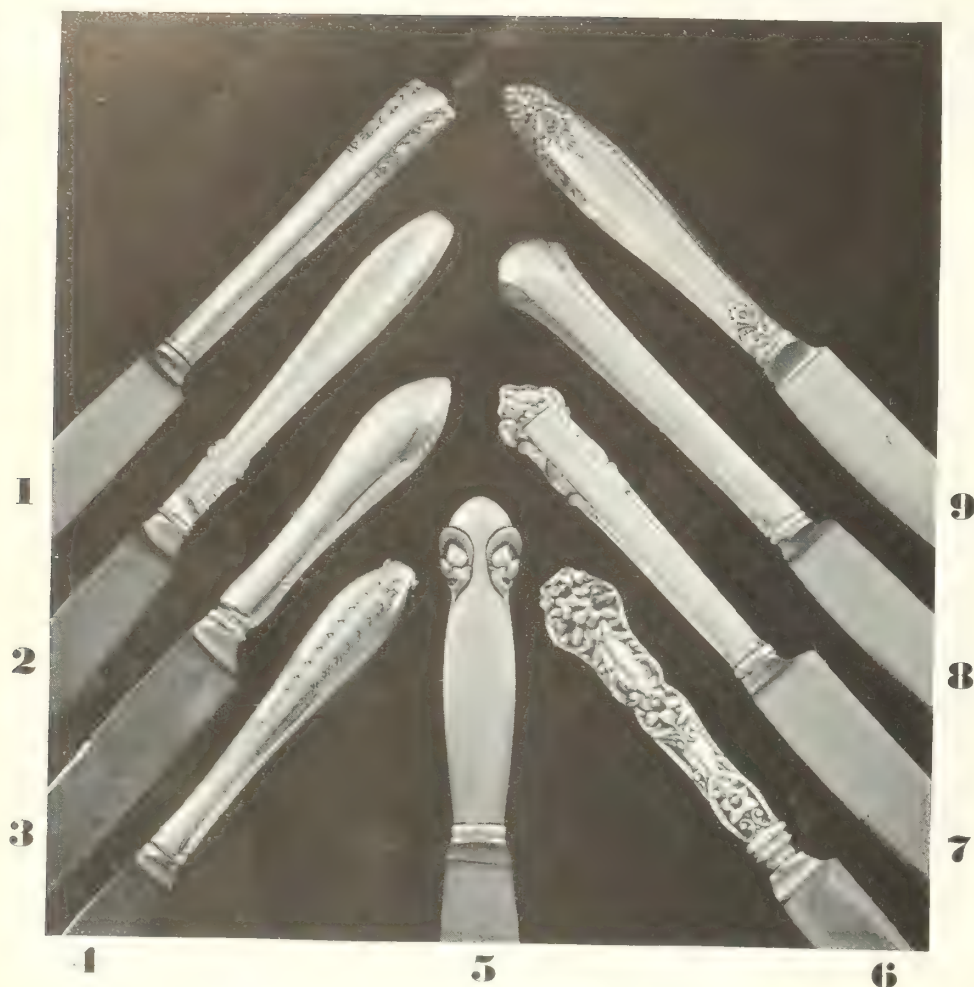
Dinner



Maison de Linge white embossed organdy dinner cloth, linen napkins. Rose linen appliqué on beige organdy, mats and napkin, Bournfield. Finger bowl doily, organdy, from McGibbon

Sterling silver for the bride

The basic pieces to insist upon—and luxuries to covet



ABOVE: graceful new patterns to help you choose sterling flatware:

1. To harmonize with both classic and modern, Alvin's "Chapel Bells".
2. Or Gorham's delicately tapered "Nocturne", with curlicued stem.
3. Or you might prefer the Colonial "Tradition" by Reed & Barton.
4. More elaborate is Wallace's "Rembrandt", with decorated shaft.
5. To express the modern mood, you choose Jensen's "Bittersweet".
6. If your tastes run to the lavish, try Watson's carved "Magnolia".
7. You should also consider Lunt's gracefully adorned "English Shell".
8. Again, for advocates of simplicity, Towle's flaring "Chippendale".
9. Or a cross between lavish and plain, International's "Prelude".



Prerequisites to own, before you plan even the first small dinner for four, are: a good covered vegetable dish whose top you may use as an extra serving piece, Gorham; a round bowl that can double for salads and fruit, a platter large enough to hold a small T-bone steak; both, Alvin. Salt-and-peppers: two pairs in the large size, Towle. Or four pairs of smaller, Wallace

EXCEPT for your choice of a groom, your silver is the most important thing you'll have to select in connection with the wedding. For it, too, will be a proud and permanent possession while you're living happily ever after.

First problem is your flatware pattern, for on its character your whole silver trousseau depends. Decide whether a simple or an elaborate pattern will go best with you and your future home; then study these nine new designs, at left.

You probably won't have to buy all these yourself, but necessities for four would include: four luncheon-size knives, six forks (two for serving); four salad forks; six soup-and-dessert spoons (two for serving); eight teaspoons; four butter knives, four coffee spoons, two salt spoons.

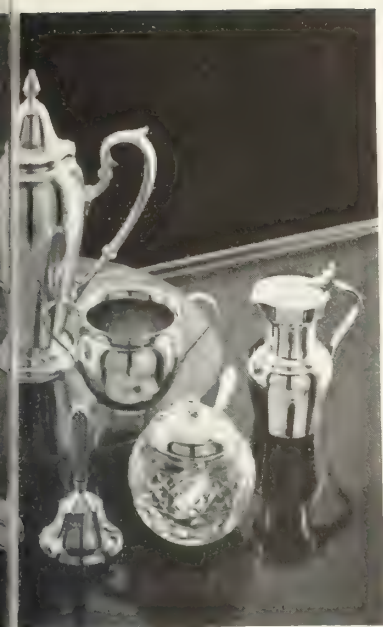
Your next step is to add dinner knives and forks—and such holloware and serving necessities as you see below. Before your ideas expand more than this, look to the opposite page, check your hoped-fors,—and leave this book open tactfully before your best capitalist prospects.



Against the day when forethoughtful friends ask what you want, make out such a list as this (left to right and down): Wallace's berry spoon and cold meat fork, that can act together as a salad set. Jensen's dessert server, cake knife. A steak-carving set, Lunt. Ladles, large and small, and a sugar tongs; all from Towle.

Remember in November—
Drop South Double Number
featuring "Gone With the Wind".

You will need special pieces for special occasions



If he scurries to catch a commuter's train, our young man will appreciate the sight of a breakfast table set forth with a shining silver coffee service, a pitcher for waffle mornings, a crystal jam pot; all Watson. Two napkins, and a tinkling bell, from Lunt



For Sunday luncheons or weekday gatherings of your friends, add these to the menu gratefully: an oblong scalloped salad bowl that can appear again as the basis of fancy desserts; a bread dish that can fill in, too, for celery. Both are from Reed & Barton. To add style and insure fresh pepper, Wallace's pepper mill. Coasters, sauce dish, Gorham



Once settled in your new home, you'll have guests by the score—especially for tea and cocktails, because these are pleasant, simple ways to entertain. Boons to such occasions would be: the cookie plate and measuring jigger in foreground, and the indispensable larger tray, Lunt; Wallace's pitcher and decorative shell; Jensen's mixing set, cigarette box



Tall white candles in these 18th Century candlesticks from Reed & Barton will make your dinner table something to remember—even when His Boss comes to dine. And you can add to that occasion Towle's imposing silver centrepiece, filled with *rubrum* or *auratum* lilies for an extra dash of verve. Also from Towle, the round platter, strikingly simple in design, endlessly useful for roast and vegetable combinations; and the graceful compote. The individual gadroon-edge ashtrays from Gorham



Nothing makes you feel so pampered or so much a lady of property as the possession of a tea service in sterling—such as this complete equipage from Wallace Silversmiths, which comes with five pieces. Also from Wallace is the large silver tray you can use for countless other occasions than tea. If you're lucky, you might also coax these two smaller gifts from minor capitalists on your guest list: Watson's handy little strainer and Gorham's Georgian tea caddy, copy of a museum piece

When you select bedding

Buy quality for the future—and learn to recognize its signs

AMERICA has become sleep-conscious. To remind you that at least one-third of your life is spent in bed has by now become almost a platitude. But it is nevertheless true; and when you choose bedding you are choosing probably the most important items in your home-making budget: items which can literally make or break your future health and disposition. So know what you are buying!

Mattresses and box springs will be your largest expense—and this is one place not to economize. Whereas a good mattress and spring won't last the twenty-five or thirty years most people expect of them, at least ten years is a more than fair guarantee—and it will pay you many a dividend to buy the best.

Box springs and innerspring mattresses have proved during the last few years to be the most comfortable types for the majority of people. This comfort depends upon the sensitivity with which the unit conforms to the body, allowing peaceful, relaxed sleep. There are so many different types of spring construction that it would be impossible to describe them all. The label of a reliable manufacturer is therefore your best guarantee of the fine quality of the spring construction.

Aside from that, look for these points. Resiliency: a good mattress will give readily when pressure is applied and spring back to its original shape when pressure is removed. Buoyancy: a good mattress will hold the body comfortably without allowing it to sink in too far. A good mattress is noiseless. It will be well-tailored, with smooth, durable surface and strongly reinforced borders to keep the walls from sagging. Finally, the handles will be firmly attached, for easy turning, and provision will be made for interior ventilation.

The other main type is the new latex rubber mattress. This is made of the milk of rubber trees, whipped into a foam and baked in special molds. The finished product is a porous, resilient pad, perforated from the bottom with $\frac{3}{8}$ " holes, even further to increase its adaptability to the weight of the sleeper. It is odorless, light, flexible and completely ventilated; and makes a beautifully tailored bed. The initial cost, of course, is high, but the life is probably longer than that of an average innerspring.

In all cases, buy spring and mattress together. Since the latex models are only 3" thick, the matching spring is 10½" high, bringing the (Continued on page 56)

For the master bedroom,
a double bed in rose and white



Alternates for the bed at right: Pale blue Wamsutta sheets, white satin appliqué; Grande Maison de Blanc. White crêpe blanket cover, with 12" Wamsutta stripes; Maison de Lange. Pale Celanese sheets, potpourri-scented; from High Lane Shop of London at Bonwit Teller.



Beside the generous mahogany four-poster (Manor House), a matching night table holding crystal smoking accessories by Orlik. On the bed: smooth white sheets of Wamsutta Supercalc, delicately scalloped in rose. Kenwood "Classic" blanket in rose, with 5" ombré satin binding. A Palmer comfortable, deeply tufted, goose-down filled, in deep rose Celanese rayon satin. Underneath it all, a luxurious Vanity Fair mattress by Burton Dixie.



The Pompadour bed is edged with mirror, tufted with rose satin (Hale bed; Simmons Beautyrest mattress). On the night table, French porcelain smoking accessories from Orlik. The frivolous sheets are of fine white percale with a wide border and monogram of hand-embroidered flowers in a variety of delicate pastels; Léron. North Star's light all-wool blanket is in pale rose dust, fully mothproofed and bound with satin

Flowers for a modern lady with 18th Century tastes



For Winter nights, hand-stitched rose satin comfortable, scallop-edged; Maison de Linge. For fun, Mosse's amusing sheep-counting sheets, on yellow percale. And the nosegay ribboned sachets, in Cellophane boxes, from Herb Farm Shop of London at Bonwit Teller



For bachelor quarters, we choose an unusual modern bed with night table attached, and a tufted leather headboard studded with nailheads; Grosfeld House. The sheets are Wamsutta Supercalé, coffee-ecru, with wide deep-brown monogram and border especially designed by Mosse. The blankets are Kenwood's "Famous", a long-napped, luxurious blanket in deep brown, edged in a wide five-inch border of striped satin ribbon

For a tailored, modern room, warm beige and brown



Tailored alternates include: Palmer's straight-lined comfortable, white down-filled, with Celanese rayon taffeta cover. White Utica sheets, of finest combed percale, neatly hem-stitched. Fruitwood potpourri bowl on small stand; Herb Farm Shop at Bonwit Teller

Outfitting the kitchen

WHERE to start and when to stop are the main problems in equipping a kitchen today. The stores are full of utensils and appliances so good-looking and at the same time so practical that it is hard to imagine "what next?". The check list on the opposite page gives the basic essentials which serve as a starter for any kitchen, and the problem of when to stop must be solved by your individual budget and space limits.

If your kitchen space is small, and it always seems to be much too small in an apartment, you must keep a firm hand on yourself, considering the actual use value of every new appliance and tricky gadget—particularly the gadgets, for they are the most beguiling and at the same time the worst "clutterers-uppers".

Look for the new utensils especially designed to do double duty and save space in small kitchens; double boilers that can be used as two separate saucepans, casseroles with covers that double for pie pans, mixing bowls that can also go in the oven or refrigerator, and all kinds of nested pans, strainers and bowls that save shelf space. Many pots and pans now have rings in the handles so that they can be hung on hooks near the range and this good old-fashioned method still offers great convenience as well as extra pan space in crowded kitchens.

Electric appliances have long since come out of the "invention" class and onto the required list for every kitchen. Before selecting yours remember that their value depends on their consistent use. In many kitchens a full set of electric appliances does business every day, but in others none are ever used to advantage because they are kept up on some high shelf. So make room for their use and then buy the appliances which will do the most for you.

A small beater and mixer with a good fruit-juicer is well worth the space it takes, even in a small kitchen. Get one that is well balanced, easy to handle, simple to regulate for speed and to adjust for attachments. Be sure it will beat a single egg or a little cream and never mind if it has marvellous devices for doing all sorts of fancy work—you will never use them in a small kitchen.

On the table appliances—that is, toasters, coffee makers, grills, waffle makers and buffet servers—look for simple, fool-proof operation. The best automatic controls work quietly and easily. You may be terribly impressed with a lot of light-flashing, bell-ringing and lever-lifting, but you will soon tire of the whole business. The switches on these appliances should be sturdy, heatproof and fitted to the hand, electric elements should be well protected and the whole appliance designed for easy cleaning.

Remember these necessities for every kitchen



Metal cabinet on wheels gives extra storage, work space. Step-stool for high cupboards. Lewis & Conger



A couple of good "openers". The Dazey, above, for cans; Zim for bottles, jars. Hammacher-Schlemmer



New Steam Electric iron with sturdy ironing table, sleeve-board and dolly. Lewis & Conger

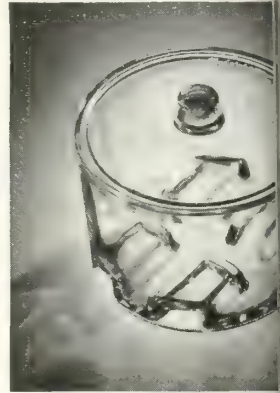


The inside container of this step-on garbage pail is monel metal, cannot rust or corrode. Lewis & Conger

New features for added convenience



Gourmet's shelf of twenty spices and herbs, high quality, sterilized. Both screw and shaker tops as needed



Fine cheese keeps fresh with salt and vinegar bottom of glass preserve



Ice-o-mat and Juice-o-mat clamp down on the two drink-making problems. Easy action, will not skid



New simplified pan for very fast pressure-cooking. All Hammacher-Schlemmer

Kitchen check list

"Pots and pans" are obviously the backbone of any kitchen, but what pots and how many pans is always the first question. The following list gives the cooking things you just can't get along without. It's a good starter and you can cook real meals with these and nothing more. Every cook will want special utensils to turn out her own best dishes, and there is no limit to good kitchenware today. But check off this list of necessities first and then cut loose on fancy steamers and French pots.

SAUCE PANS, at least four, with covers, and ranging in size from small, for melting butter, etc., to 3-qt. size. Get good pouring lips.

DOUBLE BOILER. The new ones are designed so that top and bottom can be used separately. Glass is fun, practical, too, for watching the boil.

SKILLET. Get a good heavy one with a tight fitting cover so it can be used for savory slow-cooking. Cast iron is still "tops" with many cooks.

CASSEROLES. Get one whopping big one for the main dish at informal parties, a small one and a medium one. Glass or earthenware.

MIXING BOWLS in grand colors or old-fashioned stripes. Get a nest of six. Many new ones can do double duty as baking dishes. Pouring lips and handles are very useful.

CANISTER SET and bread box. Tricky new shapes and cute designs are all right, but be sure tops are easy to open with hurried hands.

CUTLERY. Don't scrimp here; get good knives and a rack to keep them in. You'll need a bread knife, large utility knife, two well-made paring knives and a good flexible spatula.

PANS for baking and roasting. Uncovered roasters are all the thing today. Have three cake pans, muffin and pie pans, and flat cooky sheets.

MIXING ESSENTIALS are flour sifter, measuring cup, spoons, rolling pin, strainer and egg beater.

SINK EQUIPMENT. Get a good sturdy dish drainer (Neoprene covered ones won't tarnish silver), sink strainer so heavily enamelled it can't rust or chip, dish scrapers.



Waffles come two at a time with this reversible waffle-maker which is automatically controlled. Manning-Bowman; Lewis & Conger



This new smaller model of a famous dependable mixer is well designed to meet the kitchen needs. At Hammacher-Schlemmer



Real tea drinkers will appreciate this Silex Spray Tea-Maker which sprays fresh, rapidly boiling water over tea leaves. Lewis & Conger



Complete oven meals, large roasts and oven canning are well done in this large electric roaster. Westinghouse; Lewis & Conger



Simple, reliable operation distinguishes this two-slice pop-up toaster and electric waffle-baker. Toastmaster; Hammacher-Schlemmer

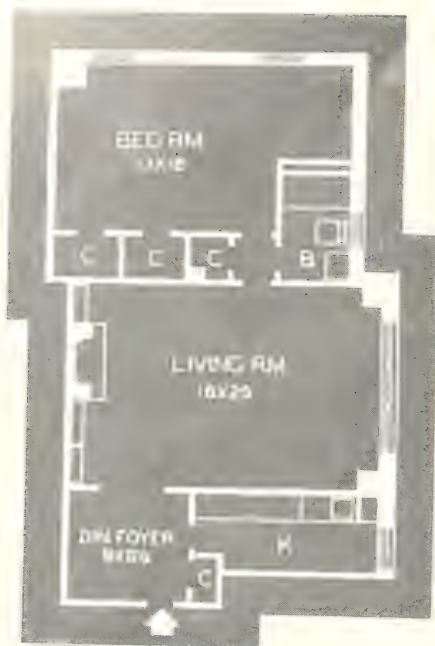


Traditional charm and electrical convenience are beautifully combined in this small electric kettle by Universal at Lewis & Conger

In the November Second Section:
30 Distinguished Houses and Plans

Our three-room apartment

We plan a color scheme and select furnishings for a small "first house" or apartment



In the first plan, the foyer does double duty and serves as a dining room for six

THE preceding pages in this section have been an outline text-book on decoration. We showed you, in the first twelve pages, how to make a general plan for decorating your house or apartment; how to take into account the shape and size of your rooms, and their orientation and outlook. And you learned how to counteract with color what seemed like insurmountable architectural difficulties; how to make a long narrow room seem shorter and wider; how to lift a low ceiling and lower a high one. You learned to let your own color preferences dictate your color scheme, and how to produce perfect harmonies within their bounds.

AND, finally, we showed you how to select your furnishings: points of value to look for when choosing your furniture; the elements which regulate your choice of upholstery, drapery and floor-coverings; how to judge value in buying china and glass, table linen, bath linen and bedding.

HERE is the proof of the pudding: an actual, visual summing-up of all the principles set forth in the beginning of this section. Since the average young couple begin their housekeeping in a small house or, more frequently, in a two- or three-room apartment, we have furnished such an apartment to the last accessory, in accordance with our "text-book" rules.

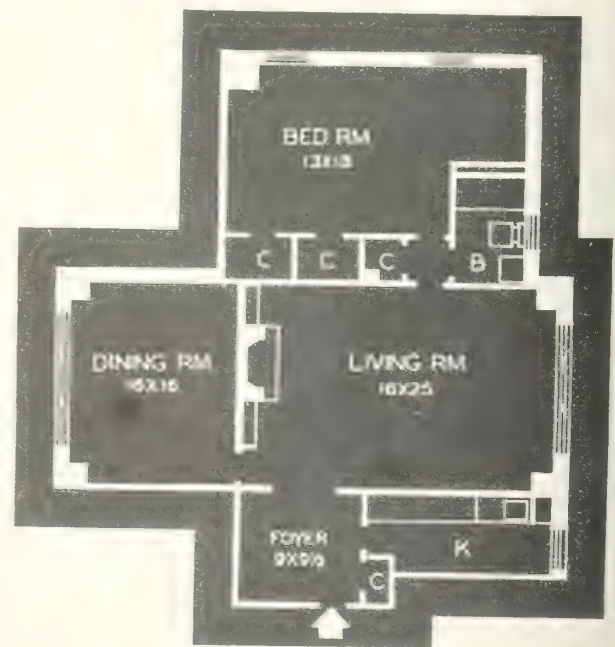
WE present two alternate plans. Most young people economize in space in their first apartment, preferring to eliminate the dining room and serve meals in the foyer. Even a small house, however, usually has space for a dining room in its plan; so its color scheme and furniture plan are also included arranged in the architectural plan at right.

THE entrance foyer offers no particular problems, except that it has no windows. This is a fairly ordinary situation, and to counteract it we chose a bright scheme of gray-green and sunny yellow, with black for accent. The table, flat against the wall, leaves plenty of passage space and will yet open out wide enough to seat comfortably six or eight people if the foyer is to be used for dining.

THE living room presents a mild problem in that it is long and comparatively narrow, with a wide bank of windows across one end and a fireplace and built-in bookshelves at the other. Careful furniture arrangement, however, made maximum use of the long side walls; and the flood of sunlight from the end windows all day long made possible a cooler, quieter color scheme of blue-gray, pink and white.

THE bedroom, however, is small and irregularly planned, with wall space liberally punctuated by doors and windows. A double bed was thus one requisite, and wall-to-wall carpeting helped give the illusion of greater size. The fresh color scheme is navy blue, gray and yellow.

AND in the alternate dining room, the long window makes possible a vivid scheme of billiard green, bright red and clear yellow, and allows the dining table to be placed off-center, with all chairs facing the view.



In the alternate plan, both a sizeable foyer and a large, sunny dining room beyond the living room are included



DINING FOYER

THE foyer is a small, square room, well-proportioned but with no windows. To give a feeling of space we planned a color scheme of gray-green, black and yellow.

Walls are papered with Imperial's "Cabana", a broad stripe in gray-green and white. The floor is covered wall-to-wall with a black and white marbled Nairn Treadlite linoleum: Congoleum-Nairn. It gives a wide sweep to the room, making it look much larger than it really is. Chairs wear a bright yellow felt and the same material is hung in wide swags from the ceiling, punctuated with prim yellow bows. From the American Felt Company.

Since the shape of the room offers no problems in arrangement, we placed the table flat against the wall, giving the maximum space to passers-by. When the foyer is used for dining, this table opens up to seat six or eight. It's a mahogany Extensole from Michigan Artercraft. The mahogany armchairs, from Phoenix Chair, are extremely comfortable for table use and may be easily moved into the living room.

liven a foyer with these accessories

RIGHT: Whether or not the foyer is used for dining, we find a sterling basket and a pair of sterling candlesticks both decorative and useful. The candlesticks, from Wallace, have a modified Georgian design. The basket, with hinged handle and pierced border, is grand as a centerpiece. It's from Watson



FAR RIGHT: We hang a pine wall bracket on the foyer wall. It comes from Altman's 18th Century Shop, is hand carved, and a nice foil for the mahogany furniture in the room. On it we place a tiny porcelain tree. It's made of myriads of tiny pastel flowers. Olivette Falls use a pair on the table



RIGHT: Brass takes the stage center in Fall accessories. These tall, graceful hurricane globes from Carole Stupell sit firmly in square brass stands. They're nice spots in the foyer, give the dinner table a warm glow. We use them with a low brass bowl of flowers or a brass scale swinging plants



Because so many foyers lack a lived-in look, we collected these accessories to save ours from such a fate. The portable mahogany book rack, spacious tortoise shell ashtray and tiny globe come from Macy's Corner Shop. The leather-covered electric clock is Seth Thomas's "Falcon". From B. Altman

LIVING ROOM

THE living room is long and wide. One entire end wall is given over to windows, the other to a fireplace and built-in bookshelves. Our problem here was to make the two remaining walls do the work of four. Notice the careful furniture arrangement—the desk that moves out from the wall, the seat making use of the window wall.

Because the room is flooded with sun, we chose a quiet color scheme—blue-gray, pink and white. Walls are papered with Imperial's "French Bandbox", a blue-gray ground splashed with big pink roses and white scrolls. Floor is a platinum gray broadloom: Alexander Smith. The extra-long sofa and open armchair wear a plain white textured fabric from Witcombe-McGeachin; the window seat and large armchair, a blue-gray and white striped chintz from Cyrus Clark. Draperies are plain pink chintz, also Cyrus Clark.

The furniture is all mahogany, 18th Century English in design, from Baker. The dull gold screen in the corner was designed by Scott Wilson and Lucinda Ballard.



URBAN WEST



Accessories, Victorian and Modern

FAR LEFT: Pharmacy jars are amusing and colorful. These, in white china, hand painted in bright blue and gold, come from Gertrude T. Rubin. With them, Carole Stupell's open shell for cigarettes tid-bits or tiny flowers. It comes in white lined with coral, yellow or aqua. The white leaf ashtray, Macy's.

LEFT: Complete equipment for the desk—miniature escrutoire in green cloisonné with crystal ink bottles, spacious pocket for stationery, stamps and such. The green glass paper weight grows frosty white flowers. Both, Macy's Corner Shop. Vase in crystal and brown cased glass, from Ovington's.



FAR LEFT: Loot for the man of the house: Suède skin leather accessories in a new color called "Kenya" (rose-rust to us), stitched in a quiet plaid pattern: Bergdorf Goodman. Kensington's "Cathay" bowl, pipe ashtray: Sloane's. Telechron's "Suave" electric clock: Emery-Bird-Thayer, Kansas City.

LEFT: The cocktail hour becomes a real occasion with these handsome crystal decanters. They have a Waterford cutting, tall pointed crystal stoppers. And the tôle coasters in a mellowed brown color save the mahogany table top, give the bottles a new fresh look. They are from Macy's Corner Shop.

DINING ROOM

WE'VE taken advantage of the long window across one end of the dining room and placed the dining table off-center, very close to it. Our apartment looks on the park, so, unless the party is a large one, chairs are always arranged to face the window.

And because the room is bright and sunny and lends itself to clear, bright tones, we've chosen a giddy color scheme of billiard green, bright red, clear yellow. Walls are papered with bright green ivy leaves, entwining a gray trellis on a white ground. Hobe Erwin. The floor is covered with a braided cotton Tex-Tred rug in vivid yellow: Amsterdam Textiles. Windows are hung with a merry cotton plaid, combining bright green and bright red with natural. And chair seats wear a solid color textured weave in brilliant green. Accents: bright flower prints on the wall, provincial pottery in the corner cupboard. The furniture is a sturdy Colonial walnut from Virginia-Lincoln. The sideboard, not shown, is placed against the wall that faces the wide window.



Provincial Colors and Patterns

RIGHT: The dining room needs simple, bright table linens. We offer three: Natural linen mat, the napkin monogrammed in blue and yellow: McGibbon. White linen mat with design of Pennsylvania Dutch birth certificate: Rena Rosenthal. Natural crocheted mat, with green linen napkin: McCutcheon

FAR RIGHT: The gay provincial pottery in the corner cupboard moves off the shelves and onto the table at mealtime. It's quite in harmony with the rest of the scheme—off-white with a bright floral design in complete dinner service: you will find it at Macy's



RIGHT: Perfect accent for the colors in the room—billiard green, bright red, sunny yellow—this cocktail set in Dirilyte, a new metal that gleams like gold, has the durability of steel. The shaker frosts quickly, goblets will hold their coolness. Complete with a spacious tray at the Mayhew Shop

FAR RIGHT: Crystal "musts" with the above pottery and linens. Stemware with cut diamond design; plain crystal plate. Cambridge Glass from Westchester Gift Shop, New Rochelle. Carole Stupell's individual crystal ashtray and cigarette holder. The holder fits flush into the curve of the ashtray



MARTINUS ANDERSEN

BEDROOM

THE bedroom is small and irregular, with walls frequently interrupted by doors and windows. So we've arranged the furniture to take up as little room as possible and planned a color scheme of navy blue, gray and yellow, to give it the appearance of greater width. A double bed is a fine solution for a small room such as this.

Walls are papered with an all-over tracery design of oak leaves in navy and white on a gray ground: Strahan. The floor is covered wall-to-wall with royal blue broadloom from Alexander Smith. Draperies are yellow corduroy from Howard & Schaffer, hung over white net curtains from Quaker. Bedspread, too, is yellow corduroy, and a loop of the same material holds up the large print.

The slipper chair, from Vander Ley, is tufted with a navy and white flowered chintz: Cyrus Clark. The rest of the furniture, all from Kindel, is in their "Belvedere" group. The cane-backed bed, painted black and gold, gives accent to the warm mahogany color of dressing table, chest, tables.



Bright accessories favor Victorian

FAR LEFT: One entire end of the bedroom is lined with closets (see floor plan). And they're equipped from start to finish with these luxurious closet boxes and accessories—bandbox, utility boxes, hat stands, chest—covered with a nostalgic wallpaper, splashed with big pink and blue roses on white. At Altman's

LEFT: Bed linens follow the bedroom color scheme. Pequot percale sheets and cases in white and pale yellow, hemstitched: Altman. Navy Celanese satin comfortable by Palmer: Bloomingdale. North Star blanket in "chamois gold" and Shulton's spice scented sachet, both Lord & Taylor



FAR LEFT: Dressing table accessories—miniature pharmacy jars, "Nuit" and "Jour" for day and night creams; hand ashray, rose-sprinkled: Alice H. Marks. Tiny Victorian vase: Altman. Pro-phylactic's heart-shaped dresser set, "Smile for Smile", in a pale yellow plastic, from an old die, Lord & Taylor

LEFT: The bathroom, off the bedroom, is in blue and yellow, too. Cannon's "Seashell" towel ensemble in maize. Martex "Joli" towel ensemble with raised blue flower border. Blue linen huck towels, Maison de Linge. Shulton "tote basket", complete with powder, soap, bath salts, toilet water: Lord & Taylor

The new 1940
TOASTMASTER
Hospitality Set



**DOUBLE
FEATURE**
FOR SMART ENTERTAINING



CRITICS acclaim *two* brilliant performances. First, a new *Toastmaster Hospitality Set*, with its clever toast-trimmer, colorful appetizer dishes, and the *Toastmaster* automatic pop-up type toaster, stunningly new-styled, to insure perfect toast every time!

And see this latest sensation —the smart new *Toastmaster*

Waffle Service—complete with walnut tray, batter bowl and syrup pitcher of beautiful Franciscan ware, chromium ladle that measures just a waffleful! And—the gorgeous *Toastmaster* waffle baker, with its red light signaling when to pour, when to take another golden waffle... See *Toastmaster* products (\$7.50 to \$23.95) wherever fine appliances are sold.

The new 1940
TOASTMASTER
Waffle Service



NOW..CHOOSE YOUR *Rugs* AS DECORATORS D

First for colors
that Sparkle and Glow



Kelton Broadloom
Wilton Pattern 1004-7. A
decorator-inspired soft powder
blue that blends perfectly with many of the
new drapery, upholstery fabrics and wall coverings.

Clear Color
COCHRANE
Carpets & Rugs

It's delightfully easy to give your home a decorator-approved air with one of the new Cochrane Room-Size Rugs or Broadloom Carpets. . . Styled under the direction of Miss Isabel M. Crocé—nationally known decorative authority—Cochrane carpets and rugs are created not as something apart from the furnishings, but as a definite complement to them. . . Colors that harmonize with present-day drapery and upholstery fabrics. . . Patterns for every period from the traditional to the modern.

To assure correct size (a rug showing a narrow, even margin of floor on all four sides) Cochrane Room-Size Rugs and Broadloom are made in 21 sizes—up to 12 x 21 feet. Look for them at style leader stores in your city.

ASK MISS FISK—Miss Rose Mary Fisk, formerly Associate Editor of House & Garden, will be glad to give you personal advice on rugs. Send her a description of your furnishings and she will mail you—free—color plates of appropriate patterns; also booklet "What Goes With What." Address Miss Fisk, c/o Charles P. Cochrane Company, Bridgeport, Pa.

Then
for design
that are smart
and correct



Redfield Broadloom Axminster Pattern 1453-6. Mellow
tones of blue, rose, green and fawn make this a
perfect selection for homes following the
18th Century English tradition.

NEW SILVER PLATE

MARTINUS ANDERSEN



This silver-plated platter with gadroon border and an unusual variation of the tree pattern in the bottom will be a joy to you. The bake-dish is simple and lined with pyrex. The muffineer with tiny claw feet is decorative on any table. By Reed & Barton



These Georgian candlesticks in Wallace's silver plate have a museum quality in their design which makes them particularly attractive. The asparagus dish is one of those nice touches you love to have, with a removable rack and sauce boat. By R. Wallace



Here are six charming new patterns in plated flat silver which follow the vogue for simplicity. From left to right; Oneida's long slender "Longchamps" in Heirloom Plate with short-bladed knife and delicate scrolls on the handle; Reed and Barton's "Mademoiselle", with plain central panel and three flaring markings on each side; Gorham's "Cavalier", with the restraint and simplicity of the best of the old Colonial patterns; in contrast, the modern simplicity of Oneida's Community Plate pattern "Forever", next to it, with its Swedish feeling. Nobility's "Royal Rose" pattern is evidence of the trend towards ornamentation contrasted with simple form, and Wallace's "Lady Alice", on the right, is slenderly graceful with a slight decoration along the shaft

(Continued on page 44)



Such

SLEEPING
COMFORT

as you've never known

If you have never slept under a Kenwood Famous Blanket, you have missed one of the rich enjoyments of life. For it covers you with gently draping folds, a luxurious mantle of warmth without weight. It caresses you with comfort, coaxes you to sleep, treats you to a glorious night of relaxing rest.

Woven of the world's choicest long-fibered wools, deeply and securely napped, the Kenwood Famous is made to last a lifetime. After years of use and countless washings, it is fluffy and fleecy, soft in texture, beautiful in color—always like new. Such long, satisfying service makes Kenwoods cost little. Ask to see a Kenwood Famous Blanket at your favorite fine store.



The Kenwood Famous Blanket is available in three sizes, 66x90, 72x90, 80x90; 100% pure wool, made in U.S.A. all-silk striped satin ribbon.



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Send for your copy of this practical guide to blanket buying. It tells what to look for, correct sizes for all types of beds, how to wash blankets; shows the new Kenwoods in full natural color. Just send a letter or post-card to Kenwood Mills, Dept. K-10, Empire State Building, New York, N. Y.

Kenwood Blankets



It is
THE NEW...THE SMART
Duotone

...emphasizing the trend to elegance in colored tableware.

Our exquisite satin ivory is used outside and each piece is lined with a delicate color of matchless beauty...coral, blue, yellow or green.

A service for four...complete with serving pieces...will be the outstanding feature of fashion-alert china departments this Fall.



*Catalina
Pottery*

★ Send for descriptive folder in color and name of nearest dealer

GLADDING, McBEAN & CO. • LOS ANGELES, CALIFORNIA

NEW SILVER PLATE



Three pieces of plated silver which will do yeoman service in any household: double vegetable dish with removable handle; a round open serving dish with a wooden handle; and a large round entrée dish which can also be used for sandwiches. Gorham

MARTINUS ANDERSEN



This graceful tea service gets its name, "Old English Melon", from its shape, and from one of the very popular silver designs of the 19th Century. It comes in five pieces, and the heavily plated silver tray matches its bulging curves. From Community Plate

FACTS ON FURNITURE FINISHING

IF THE endless demands for information on the subject is any indication, furniture finishing is rapidly becoming one of our most popular national hobbies. Almost all of us own a few Cinderella pieces which could be made much more attractive than they are. And the second-hand shop—even the lowly junk shop—is filled with things that can be bought for a song, although having potentialities worth many times their actual price. In the way of talent required for this very profitable pastime all that is needed is a slight gift of second sight with which to visualize things as they could be rather than just as they are. And the patience to remove and apply finishes properly. The ability to perform simple feats in carpentry also helps, for the removal of gingerbread ornament, the cutting down of legs, etc., is often all that is required to correct the bad lines or proportions of a piece.

No matter what kind of finishing or refinishing is to be done, the surface

must first be properly prepared if job is to be entirely satisfactory. If old finish is to be removed, apply paint or varnish remover with a brush but for lacquer a lacquer solvent should be used. When the finish loosens, scrape off with a special paint scraper or putty knife. Those who go in for things with much vim and vigor, however, had better remove the finish with steel wool, for, although it is a bit slower, it eliminates the risk of gouging the wood. As the remover dries quite fast, do not attempt to strip too large an area at once—the top of a bureau, for example, is quite large enough a working face. Apply one coat of remover before the previous one has dried, and repeat the procedure until the surface is clean as possible. Apply a final coat and rub the entire surface with No. 1 sandpaper until the wood is entirely smooth. Wash with benzine to remove all traces of paint remover.

After the wood is quite free from the old finish, (Cont'd on page 7)

LUNT

Sterling

DESIGNS OF LASTING GOOD TASTE

FOR THE MORE
DISCERNING*English
Shell*

"Taste" is the touchstone by which *STERLING* should be chosen. In a purchase so important and so permanent, only a pure design—traditionally correct—can be expected to face the test of daily scrutiny, throughout the years.

One never tires of the Parthenon or the Venus de Milo or a Da Vinci Madonna—yet unless contemporary buildings and statues and paintings are crumbled to dust or merely forgotten. Wherein lies the difference between the ephemeral and the enduring? What constitutes the fine hair-line between adequacy and perfection?

There are many good enough designs in *STERLING* tableware today—but too few true to the tradition of perfection. Every LUNT Pattern is classic in inspiration, authentic in design, perfect in execution. It is right today—it will be right in the years to come.

IMPORTANT: For those who cannot acquire a complete service at one time, the "Lunt Junior Hostess Set" includes enough Sterling for "Foursome entertaining" at about \$25. Write Lunt Silver-Smiths, Dept. B-21, Greenfield, Mass., for details and please indicate which patterns interest you.



A PATTERN FOR EVERY DECORATIVE SCHEME

Follow Your Instinct



WHEN YOU DREAM OF OWNING A PIANO you dream of something fine and beautiful — not just of “something at a price.” Follow that instinct! To “save” a few dollars by buying a mediocre instrument is to condemn yourself to years of disappointment. A fine Haddorff does cost a little more than some other pianos. But what boundless happiness it brings you! Every time you touch it, whether to play a mere scale or a magnificent Beethoven sonata, you are enthralled by its rich, “floating” tone. And it trains your child’s ear to appreciation of *true* musical quality.

A piano is not a transient thing. Though it may look small and graceful — as Haddorff Vertichords do — it must be miraculously strong. The mere pull of the strings is from fifteen to twenty tons. Inferior pianos simply cannot stand such a strain long! But, given reasonable care, *no Haddorff has ever worn out!* For nearly four decades,

Haddorffs have attained renown wherever musicians congregate.

Discover the Haddorff—send 10c today for our unusual booklet which explains, without gush or technicalities, “How To Choose A Fine Piano.” Let us tell you the name of your dealer — then let Haddorff’s magic voice speak for itself.

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Please send me a copy of your booklet “How To Choose A Fine Piano”,
for which I enclose 10c.

Name _____

Address _____

EDWARDIAN COLOR SCHEMES

The merchandise shown on pages 14-17 comes from the following sources, which are listed according to page number and title of picture.

PAGE 14

FROM A WIDE RANGE OF PURPLES

Bedsread and quilt—N. Sumergrade & Sons, N. Y. C.
Clairanese Taffeta—Celanese Corp. of America, N. Y. C.
Lace-printed chintz—Riverdale Mfg. Co., N. Y. C.
Rug—Hardwick & Magee, Philadelphia.

RED RUNS THE ACCESSORY GAMUT

Tôle desk set—Holly House, % Norton Bolender, Chicago.
Cornucopia—H. F. MacKenzie, Chicago.
Flower print under glass—special design, Carson Pirie Scott & Co., Chicago.

VARIATIONS ON THE BROWN THEME

Moiré—Cohn-Hall-Marx, N. Y. C.
Satin—N. Sumergrade & Sons, N. Y. C.
Cotton damask—Cohn-Hall-Marx, N. Y. C.
Fringes—E. L. Mansure, N. Y. C.
Copper luster bowl—Mitteldorfer Straus, N. Y. C.
Brass scales—Tower Craftsmen, Inc., N. Y. C.

MORE POSSIBILITIES IN RED

Sheets and pillowslips—Defender Mfg. Co., N. Y. C.
Blanket—North Star Woolen Mills, Minneapolis.
Lamp—Billig Mfg. Co., N. Y. C.
Cigarette box and ashtray—Koscherak Bros., N. Y. C.

ALL THAT'S GOLD DOESN'T GLITTER

Wallpaper—Richard E. Thibaut, N. Y. C.
Lamp—F. Cooper, % Norton Bolender, Chicago.
Vase—Mitteldorfer Straus, N. Y. C.

BULEN, MIDNIGHT TO SKY TONES

Dressing Table Skirt—N. Sumergrade & Sons, N. Y. C.
Chintz—Riverdale Mfg. Co., N. Y. C.
Lamps—F. Cooper, % Norton Bolender, Chicago.
Dressing Table Bottles—Czecho-Slovak Products, Brooklyn.

PAGE 15

MORE CHEERS FOR MAUVE

Wallpaper—Richard E. Thibaut, N. Y. C.
Velveteen—J. H. Thorp, N. Y. C.
Moiré—Cohn-Hall-Marx, N. Y. C.
Vase—W. E. Lindemann, N. Y. C.

EVERYTHING TURNS TO GOLD

Compote—Czecho-Slovak Products, Brooklyn.
China—Limoges China Co., Selring, O.
Moiré—Cohn-Hall-Marx, N. Y. C.
Goblet—special import, Carson Pirie Scott, Chicago.

TURQUOISE LIKE BERMUDA'S SEAS

Urn—Koscherak Bros., N. Y. C.
Vase—Koscherak Bros., N. Y. C.
Bowl—Koscherak Bros., N. Y. C.
Candlesticks—Czecho-Slovak Products, Brooklyn.
Moiré—Cohn-Hall-Marx, N. Y. C.

ENCORE ON BROWN SHADES

Lamp—Mutual Sunset Mfg. Co., New Brunswick.
Moiré—Cohn-Hall-Marx.
Velveteen—J. H. Thorp,

FOR THE WELL-DRESSED CLOSET

“Kiltie” plaid—Riverdale Co., N. Y. C.
Closet accessories—Herich & Co., N. Y. C.

OTHER ANGLES IN TURQUOISE

Blackamoor lamp—F. Co. Norton Bolender, Chicago.
Broadloom—Hardwick & Philadelphia.
Striped fabric—Cohn-Hall-Marx, N. Y. C.

PAGE 16

LIVING ROOM IN TURQUOISE BROWN

Furniture:
Upholstered pieces—L. Inc., Kent, O.
Occasional pieces—L. Furniture Co., Grand Rapids, Mich.
White plaster—Silvestri, Chicago.

Rug—Hardwick & Magee, Philadelphia.

Draperies, Celanese satin—Sumergrade & Sons, N. Y. C.
Tassel fringe on draperies—solidated Trimming Co., N. Y. C.

Glass Curtains—Bartman Bixer, Inc., N. Y. C.

Brocatelle on chair—Mos Mfg. Co., N. Y. C.

Stripe on sofa—Moss Rose Co., N. Y. C.

Celanese satin on chair—Sumergrade & Sons, N. Y. C.

Bullion fringe on chair—Mansure Co., Chicago.

Lamps—F. Cooper, % Norton Bolender, Chicago.

Plaster mirror, scones, cabinet—Silvestri, Chicago.

China urn and bowl—Koscherak Bros., N. Y. C.

DINING ROOM IN PURPLE AND

Furniture—Morganton Furniture Co., Morganton, N. C.

Rug—Bigelow Sanford, N. Y. C.

Velveteen draperies—J. H. Thorp, N. Y. C.

Trimnings—Consolidated Trimming Co., N. Y. C.

Velveteen chair seats—J. H. Thorp, N. Y. C.

Pictures—Newman D. Co., N. Y. C.

Cornucopia—H. F. MacKenzie, Chicago.

Compote—Czecho-Slovak Products, Brooklyn.

Vase—Mitteldorfer Straus, N. Y. C.

China—Limoges China Co., Selring, O.

Stemware—Special import, Carson Pirie Scott, Chicago.

BEDROOM IN ROSE AND PURPLE

Furniture:
Bedroom set—Drexel Furniture Co., Drexel, N. C.

(Continued on page 67)

I Wish Everyone Would Give Us

Young Mr. and Mrs. S. have good taste but moderate income. So they're furnishing *gradually* — getting a few Drexel pieces at a time. They're typical! How much it would help them and others like them if friends and family gave them *presents* of the same charming Drexel furniture! How pleasant to receive a

fine reproduction of an old chest found in Boston, of an antique sideboard from Quincy, Mass., or of an old fourposter from Aiken! You can *afford* to get and give such pieces, for Drexel reproductions, perfectly proportioned, beautifully finished, and made of fine mahogany, are very moderately priced.



"Give us this fine dresser. Good keeping chose it to grace our good, World's Fair copy of Richmond. It's 22"x46"."

"I wish someone would give us this American Empire chest with four drawers and interesting knurl and twist posts. It's 20"x43"."

"Give me this mahogany highboy with correct brasses — just right for shirts, and it holds tons! It's 20"x35", 79" high."

Patty would love this mahogany poudre, daintily inlaid. It's 36"x19", with a 12"x15" mirror that can be flipped down!"

I'd love this reproduction of an antique pineapple fourposter from Aiken. I can just see those handsomely carved posts in my Connecticut bedroom! They're 58" high. The bed itself is 4'6" wide."

Drexel Furniture for Birthdays, Anniversaries



"A family would give us this Chippendale table with its beautiful carved pedestals. Closed it's 42"x66", and it opens to 102" for parties. Drexel's 'Marlborough Finish,' a grape-soft patina just like that of the originals. Those Hepplewhite shieldback chairs are lovely with it, too."

"This quarter circle cabinet has curved doors giving one-third more shelf space! It's 21"x36", 70" high."

"Pool our Christmas and birthday gifts and give us this credenza sideboard with its magnificent feathered mahogany! It's 62"x22". And it comes in a junior size too — 54"x21"."

"This Sheraton bow-front server would be nice in our foyer, where we need a distinguished piece! It has a 34"x16" top."

and Christmas!"



"We wanted a desk like this — proportioned, leather-topped, finished four sides, size 48 1/2"x20 1/2"."

"Give us this honey of a sofa table, so very 18th-century-English in mood! Closed, it's 26"x36", open, it's 26"x58"."

"This bachelor's chest would beautify any of a dozen spots in my home! It's just 24"x15", and 29" high — a delight to the eye!"

Drexel's research men are constantly seeking through New England and the Old South, and finding more precious antiques for Drexel to reproduce. On this page we show a mere handful from the large Drexel collections. Send 10c today for our fascinating new illustrated booklet, and take your pick for yourself and your friends. Gifts that excel come from Drexel!



LOOK FOR THE DREXEL SEAL ON EACH PIECE

by Drexel

DREXEL FURNITURE CO. DREXEL, N. CAR.

Dept. HG, Drexel Furniture Co.
Drexel, North Carolina

Please send me your gift and furnishing booklet, "So You Will Be Your Own Decorator," for which I enclose 10c.

Name.....

Address.....

HIGHLIGHTED Etchings... exclusive with CAMBRIDGE

*"Crystal lace-like traceries
—alive with myriad lights"*

Here are two masterpieces in hand-made crystal—highlighted etchings by Cambridge. The distinctive Chantilly, a design of exceptional delicacy and refinement...and the Blossom Time, a composition of refreshing springtime beauty. Their gossamer traceries, richly highlighted by an improved and exclusive Cambridge process, reveal a luminous beauty utterly unlike ordinary "frosted" etchings... give new-found depth and dimension to the designs. Both Chantilly and Blossom Time are exceptionally light in weight and appearance, and harmonize perfectly with any type of decoration. Available in over 150 pieces, at unusually modest prices.



Chantilly

Blossom Time

Martha—"the Beauty of Snow Crystals"

Frequently the genius of Cambridge artists transcends previous triumphs, and there is created a glassware so impeccably beautiful, it becomes a veritable treasure, sought by women everywhere. Such is Martha, a delightful expression of the beauty and symmetry of snow crystals. Remarkably light in weight and in effect, its extreme good taste places it with pleasing nicety in the simplest or most elaborate settings. Martha is inexpensive, easy to clean, safe to handle. And there are over 150 pieces to choose from!



Cambridge Hand-Cut Rock Crystal

From the blue book of aristocratic glassware are these patented and exclusive designs in Cambridge Hand-Cut Rock Crystal. The striking beauty of their form... the fascinating interplay of sparkling light created by the cutting... clearly distinguish them from ordinary cut crystal pieces. Each piece is produced under one supervision, every step controlled by artisans long skilled in the intricacies of fine glass-making. Be sure the name Cambridge identifies the Rock Crystal you buy, whether for your own enjoyment or for gifts to others.

The Cambridge Glass Co.
Cambridge, Ohio



Cambridge Glass

HAND MADE

CHOOSING YOUR RUG

(CONTINUED FROM PAGE 26)

bulky yarns, can't be woven as closely as a worsted Wilton.

An Axminster is a weave that most closely approaches the Oriental method of hand-knotting. The tufts, made of woolen yarn, are inserted by machinery, and firmly bound into the backing. Axminsters have a thick, long pile and you can judge a good one by the number of rows of tufts to the inch. The best Axminsters have as many as eleven rows to the inch, the less expensive ones as few as five. It's easy to tell an Axminster by the fact that you can roll one lengthwise but not crosswise.

Velvets have a smooth, tightly woven pile, similar in appearance to Wiltons but less expensive. Quality of yarn, height of pile and closeness of weave are the things to watch for. Here again, it's easy to count the number of rows to the inch by looking at the back. The best velvets will have ten rows. Velvet construction is used in most of the solid color broadlooms so popular today. And incidentally, while on the subject of broadloom, many people are under the impression that the term applies to plain carpeting only. A broadloom is

any seamless carpet woven on a loom wider than the old twenty-seven-thirty-seven inches.

Chenilles are the most luxurious long-wearing fabrics you can find. Pile is high and thick, sometimes an inch deep. Chenilles may be woven in any design and color, any shape, any width up to thirty feet. They are a grand buy, particularly if you want a specially-designed rug, for you work out practically any design, any color you want. Quality and amount of wool used, depth of pile and kind of weave are all important.

Remember that there are various grades in each type of weave. If you can't afford an expensive rug, be sure that you get the most for what you afford. And the name of a reliable manufacturer is the best guarantee your rug will give long life.

One final tip—any rug or carpet should be twice as long and feels twice as luxurious under foot if it's laid on a cushion, such as Ozite. Small rugs are much safer if placed on a foundation, such as Snug-Rug, a thick, square material which prevents slipping.

EXTRAS FOR THE BRIDE



A formalized modern tulip design with Scandinavian flavor is Frank W. Smith's new sterling pattern. It is called "Tulipan", meaning tulip in Danish. Note the broad unusual fork tines and knife blades.



A sterling water pitcher with goblets and tray, from Reed & Barton, can also be used for cooling Summer drinks. The small desk candlesticks and the shell are both copies of museum pieces. From Gorham.

If course he growls like a bear but he'll teach you all about Sterling!



Practically an inspiration, it was, when I thought of old Mr. Slocum, the jeweler. Up to this morning I was just in a dither, with the big day only four weeks off and me still trying to decide the sterling silver question . . .



1. "Heh, heh," rumbled the old precious, when I sidled in apologetically and asked, pretty please, for help. "More trouble from you, eh? . . . And just a few years ago I had that big row with your Aunt Agatha over your silver milk mug. . . ."



2. "Don't s'pose it will do any good," he growled, "but I'll show you the fine points of sterling. Now this is Watson Sterling, made by people who've turned out nothing but sterling silver since your mama used a bent-handled spoon."



3. He glared while I put on my very best mouse-in-the-background expression. "Watson Sterling is Durallized, and that's a process of quality-control you won't understand. But you *can* see that it has a beautiful finish as a result! . . ."



4. "That finish," he went on patiently, "will actually improve every time it's used and washed!" Then he showed me how Watson smooths every fork tine, rounds every spoon bowl and knife handle to perfection, and how each piece is balanced . . .



5. "I never had any idea—," I began. "Hmml!" said Mr. Slocum. "Now the Watson Built-Up Chest is the best trick of all. You buy these individual six-piece place-settings—as many as you need right off—in these slick velvet-lined trays . . .

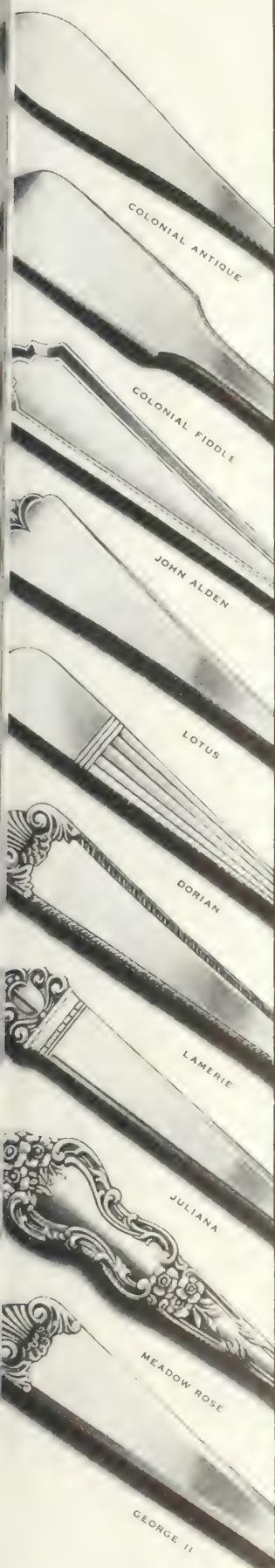


6. "And then add more place-settings as you need them. The trays nest together to make a handsome chest. How's *that* for a sensible way to buy Sterling?" I had to admit it was scrumptious. "Now you run right along and tell all your uncles and aunts about it," he said, with a twinkle in his eye . . .

Ask **YOUR** jeweler to show you popular Watson patterns, or write for illustrated folders. The Watson Co., 2109 Watson Park, Attleboro, Mass. New York . . . Chicago . . . Dallas.

Watson    **Sterling**

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These two wallpapers . . . one a brilliant and decorative floral and the other a formal pattern in the traditional manner . . . are typical of Strahan's wide range of designs. ♦ Only a fifty-three-year tradition of skillful craftsmanship can make possible wallpapers such as these; different, yet each completely right in its own way.

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MAKERS OF FINE WALLPAPERS SINCE 1886

IN NEW YORK CITY AT 17 FIFTH AVENUE

Representatives

IN CHICAGO AT 6 NORTH MICHIGAN AVENUE

PRACTICAL ACCESSORIES



The really perfect timepiece for a Colonial room is a Willard clock. This one, by Chelsea, is half size, will fit into the tiniest apartment. Hand-painted panels, mahogany case. From Tiffany's



Grand for your bedside table, grand for odd tables in Colonial rooms—Chase Brass & Copper's hurricane lamp in polished brass with etched chimney and individual ashtrays. Remembrance Shop



Addenda for your desk: Leather accessories in soft gray steerhide—ashtray, calendar, letter opener—Schierenhide at Lord & Taylor. Upright Super-Gilbert clock, spring wound. Busch Jewelry Co.



For suppers, cocktail parties, any informal occasions—deep sea accessories by Russel Wright. They're made in a variety of woods. We've selected our favorites—starfish, seaweed, snail. McCreery

Heirloom Plate

HALLMARK OF THE FINEST SILVERWARE

For a Gift or for Keeps . . . for yourself or for a pet Bride—Heirloom[®] is the loveliest gift you can find. For Heirloom has its happy reputation with people quick to spot what's really right! Such critical eyes welcome the flair and freshness of Heirloom patterns. Truly, good looks—good taste—good sense all tell you . . . make Heirloom Plate your choice! Choose your Heirloom pattern where fine silverware is shown—and where Spaced Payments are as much in order as in the purchase of your car. The Price? Heirloom Place Settings—as low as \$5.00—are lovely to look at, easy to own!



WALTER
FRAME



SETTING BY

Jane Smith

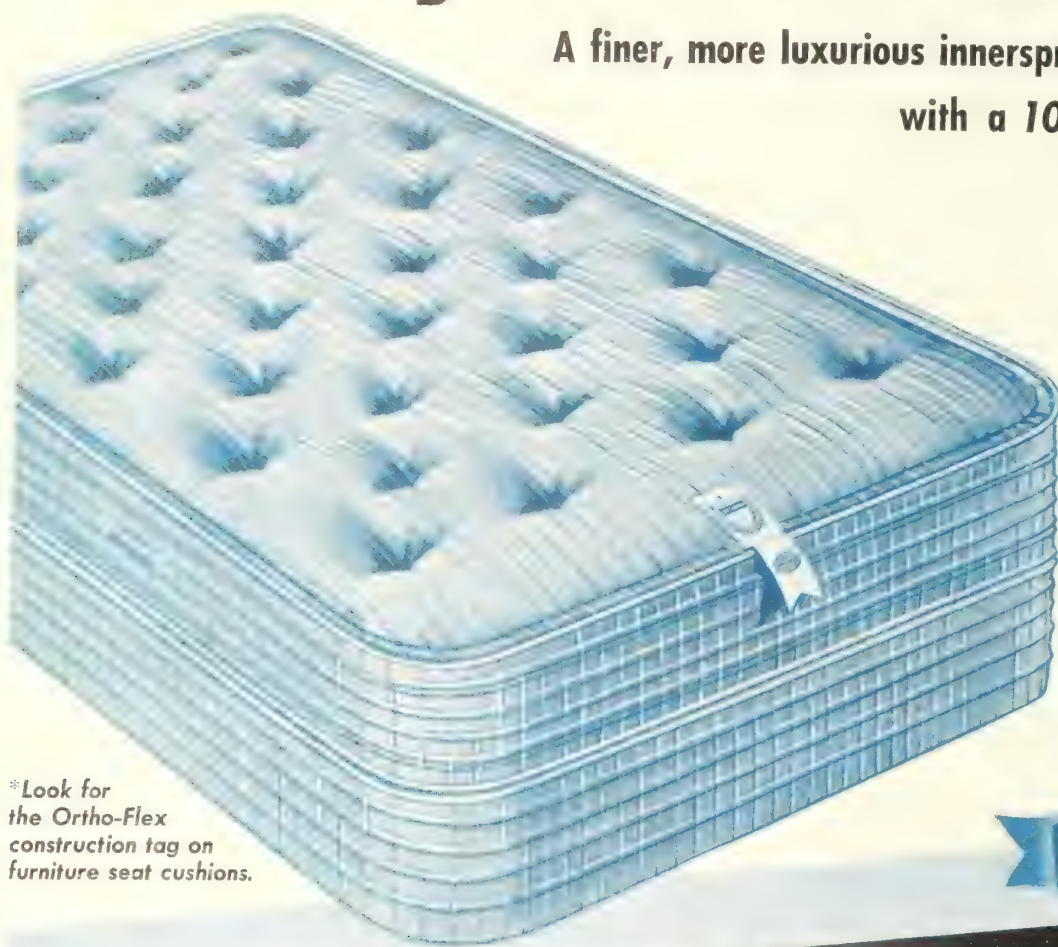
OF JANE SMITH, INC.

This "signed" table by such an authority is a knowing hint to the bride who is selecting her silverware.



With This Improved Slumbero Sleeping Comfort Need Not be t

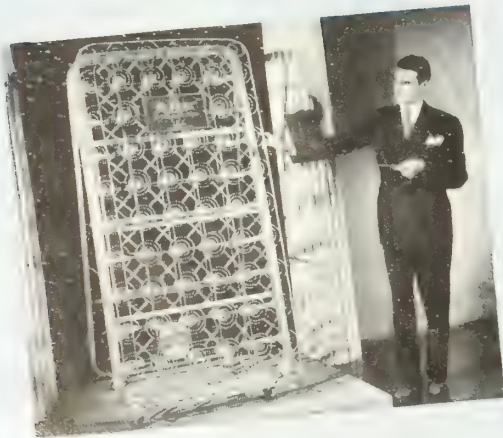
A finer, more luxurious innerspring mattress, at no increase in price
with a 10-YEAR REGISTERED GUARANTEE



*Look for the Ortho-Flex construction tag on furniture seat cushions.

In celebration of its 40th Anniversary, B. Dixie is offering outstanding improvement in the Slumberon mattress. It is now finer, more luxurious, and represents an even greater sleeping comfort than ever before! It is thicker, has more support, is softer, and is still made with the famous Ortho-Flex* innerspring health unit which automatically adjusts itself to any body weight, light, medium or heavy. Without sacrificing quality, Slumberon is now approximately 10 pounds lighter than other well known but costly mattresses—which feature permits easy handling and turning. After inspecting the Slumberon you, too, will be convinced that you cannot buy a mattress that will give you greater sleeping comfort or one that will provide lasting satisfaction, at any price. And in buying Slumberon you are actually saving money in most states as much as ten dollars! Compare improved Slumberon with the more costly box springs to match, at your favorite department or furniture store.

A Complete Line



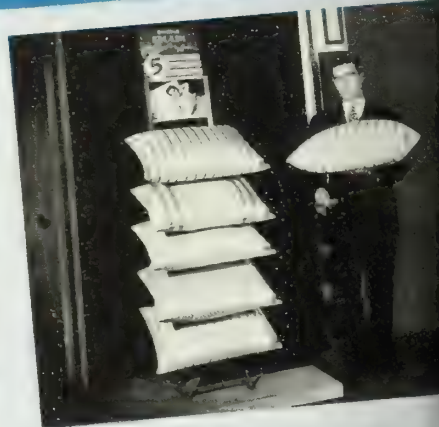
NEW "DE LUXE" AND OTHER SPRINGS

The one-and-only "DeLuxe" bedspring, of which there are millions in use, now has the added advantage of a new TRIPLE BORDER which provides greater edge support. Truly "the nation's favorite," the DeLuxe will give a lifetime of wear. There are other bedsprings by Burton, in every price class.



"HI-LO" STUDIO COUCHES

Burton's "Hi-Lo" is the original (and patented) front-opening studio couch. The smoothest and easiest to operate, without moving from wall position. Full length lower section with innerspring mattress is rolled out and at a finger touch rises automatically to bed-high position. Many designs to choose from.



EMMERICH IZOLIN* PILLOWS

Emmerich pillows—the only nationally advertised pillows—have set the standard since 1858. Emmerich pillows come in a variety of softness to meet the most exacting requirements. The Izolin Process by Burton fluffs and vitalizes feathers and down, making Emmerich pillows softer and more comfortable.

*Look for the Izolin tag on down furniture cushions.



e Greatest st Costly!



Better Bedding for the American Home



LOVE SEAT BEDS

Every latest development in dual-purpose furniture. By day, a handsome two-seater in modern styling. At night the end of the Love Seat easily rolled out; a quick adjustment of the innerspring mattress and a full-length sinuous cover is ready for occupancy. Many models and coverings to select from.



IZOLIN® DOWN COMFORTERS

"Breath-taking loveliness" best describes these newest comforters by Burton. Filled with selected white down, vitalized and purified by the exclusive Izolin process. Light as a cloud . . . warm as a hearth rug. Wide variety of delicate pastel shades in satin or celanese, some with flowered center panel. A joy to receive, or to give.



"SLUMBERON JUNIOR" CRIB MATTRESS

Real Slumberon quality throughout, including Ortho-Flex innerspring health unit and 6-cord, pre-built border. Well ventilated. Inner-tufted, with tuftless exterior. Wet-proof cover of washable, durable material, pyroxylin coated. Four sizes, to fit any crib. Choice of pink or blue ticking, striped design.

Copyright 1939 by Burton-Dixie Corporation

Better Bedding by Burton

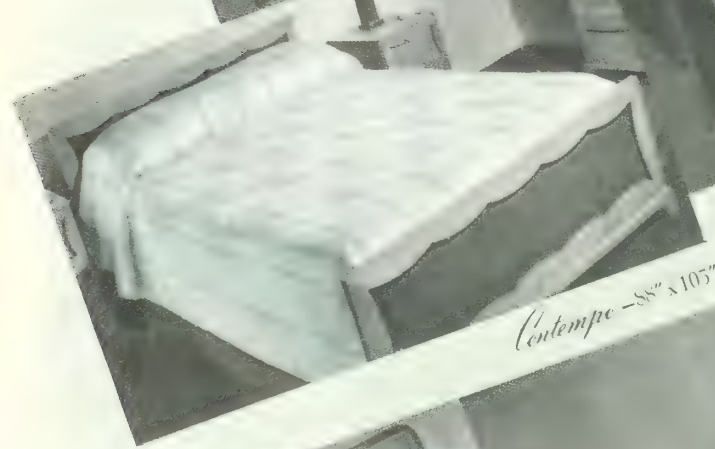
BURTON-DIXIE, SUCCESSORS TO THE ROME COMPANY

OFFICES: CHICAGO, BROOKLYN, KANSAS CITY

WAREHOUSES IN PRINCIPAL CITIES



Starlace - 88" x 105"



Contempo - 88" x 105"



Verdura - 90" x 105"



Americana - 80" x 105"

Beauty in Bedrooms begins with Burlington Bedspreads

... and here's to the many, many BEDROOMS made beautiful because of them. Burlington spreads are quality spreads, in brilliant tempo with the decorative needs of American homes. An exciting series of textures ensemble with mahogany, maple, and walnut wood ... enchanting new patterns, in clear, radiant colors, accompany traditional and modern decorative schemes ... jolly juvenile spreads for boys and girls. Durably woven for lasting beauty ... thriftily priced, at your favorite store, from 2.95 to 5.95.

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Gentlemen: Please send me gratis the Burlington Bedspread Brochure, which describes the Burlington "Beauty Group"

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STARLACE—The decorative character of lace complement the formal lines of an 18th-century room. With its delicate, crocheted appearance. Rose, blue, gold, green, rust, tan.

CONTEMPO—The simple and floral motif in this lovely bedspread. Rose, blue, gold, green, tan.

VERDURA—The green and gold creates a feeling of verdant freshness. Particularly effective in a bedroom done in the conventional manner. Rose, blue, gold, green, tan.

AMERICANA—An all-cotton bedspread with a "homespun" look of colonial days, for dot-colored backgrounds. Rose, blue, gold, green, red, rust, cream.

WITH DRESSMAKER TOUCHES

INCORPORATING every trick of the dressmaker's trade, this new Curtis furniture makes gay with buttons, ruffles, tufting and scallops. And runs the gamut from nursery frock inspiration to pin-cushion elegance.

Designed by James Edwards of Curtis Furniture, who felt that decoration, like repartee, grows a little stale with the repetition of every day, they're part of a whole new group of "dressmaker furniture".

If you're a little bored with your own decorative scheme and would like to give it a new lease on life, consider what one of them would do for a static interior. Choose your favorite, then get out the scissors and needle and see how easy the whole thing is.



LEFT: Crisp and fresh as the starched gingham moppets wear to school is this "pin-afore chair" in green and white check, buttoned like a panty-waist, with big green buttons



RIGHT: Merry idea for slip-covers, Summer or Winter, is the scalloped fastening down the side of the "button-button love seat", of seagreen linen with blue scallops and piping



LEFT: Before your dressing table, a little Victorian chair, aptly named the "pincushion chair" because of its back and seat elegantly tufted in heavy satin and accented with buttons



RIGHT: Ruffled flounces outline the wings and bottom of the "petticoat chair" done in a breezy chintz blossom. Good for any small-sized armchair in living room or bedroom

Wave the **WALCREST** wand
in your home this fall!

THE REGENT

Transform old rooms into
delightful **NEW** ones . . .
for the indoor days ahead

CRYSTAL RAYS

You can do it . . .
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● Above are three of the many **WALCREST** designs to help you work magic in your home. There are **WALCREST** designs and color schemes for your every plan. And **WALCREST** is so practical. It is waterproof, fast-to-light. It hangs better and keeps its loveliness longer, because it is printed on the finest base paper modern science can produce. Look for the **WALCREST** label. It's your guarantee of enduring beauty.



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WEDGWOOD



ILLUSTRATION

Evenlode Queensware

This new design on Corinthian shape is worthy of the best WEDGWOOD tradition... The quiet dignity of this new dinnerware service harmonizes perfectly with the simple tendency of the modern trend, creating a dinner service of unusual charm and lasting popularity. "Evenlode on Corinthian shape" is carried in open stock by leading stores.



Send 10 cents to cover postage, and we will gladly forward to you our new booklet, showing many patterns in full and natural colors.

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WEDGWOOD

SEE WEDGWOOD EXHIBIT AT NEW YORK WORLD'S FAIR

WHEN YOU SELECT BEDDING

(CONTINUED FROM PAGE 32)

total height up to normal size. A good innerspring mattress, too, may be ruined by using with it the wrong type of spring, since there is a definite relationship to be maintained between the resiliencies of spring and mattress.

As for pillows, a survey made recently revealed that 44% of the women questioned expected their pillows to last 25 years or more! The average life of a good pillow filled with feathers from waterfowl is ten years; with land-fowl feathers, considerably less.

The first thing to look for in a pillow is lightness of weight. This means a finer quality of down and feathers, for heavy pillows have much quill and useless fiber in them, which makes them heavy and contributes nothing to their comfort. The lighter the pillow, the more down it has and the better it is.

A good pillow has resiliency. To test for resiliency, lay the pillow flat and press down the center with both hands. The more completely it rebounds, the better the grade of feathers. It will be free from dust, stiff feathers and lumps. Test by pounding for dust, and feel for stiff quills and matted feathers.

Pillows should be bought to suit the individual preference of the user, and not on the basis of percentage of feather and down content. Some like a large, soft pillow. Others like a thin, firm pillow. With this idea in mind, one firm makes its pillow in five degrees of softness to suit every individual taste.

Now you have your basis, what will you put on it? Blankets will be your next greatest expense, and here, too, it is well to buy the best. We come out strongly for all-wool. Cotton mixtures add much to weight and nothing at all to warmth. If you buy two pairs of all-wool blankets, you can use both in Winter and a single thickness in Summer.

Look for live, new wool which springs back vigorously when squeezed in the hand. Choose deep, soft nap, which imprisons the warmth-giving air cells within its fibers. Select a firm weave for strength and durability.

Buy the right size blankets; too narrow or too short ones will cheat sleep. They should be at least 90" long for a large tuck-in; and 72" wide for a twin bed, 80" wide for a double. And a wide, closely-woven binding will not only be a decorative finish but will give needed protection to the blanket edge.

And here a word for blanket cover. Washable and fresh-looking, they save you laundry money and add to the life of your blankets.

For your staple linen you will, of course buy percale sheets. But all percales are not alike; there are two distinct types—combed and carded. Combed percale runs only a few cents more than muslin; but combed runs at a dollar more. Price here, as usual, reflects quality.

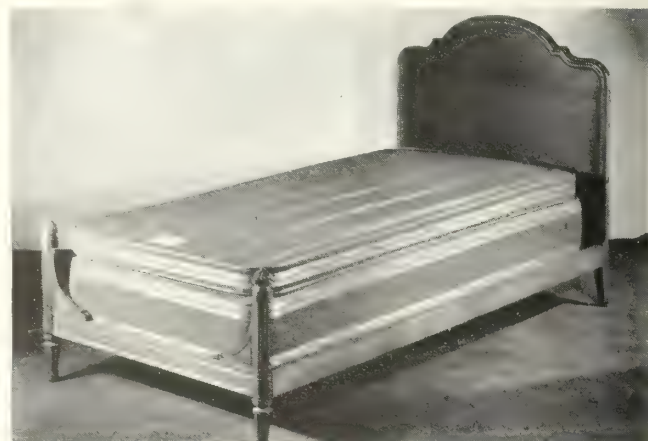
Combing cotton yarn is an extra operation that is done for much the same reason that people comb their hair. Combing removes short fibers, strains out the remaining longer fibers and gives them greater luster. Sheets made from combed yarns are finer to provide their permanent smooth and lustrous sheen. In the case of carded percale sheets, this combining operation is omitted.

Only a relatively long-fiber cotton can be combed satisfactorily. Also, the combing process removes many of the more lint, short fibers, etc., from the pound of cotton than does the carding process. While the cotton used in carded percale sheet is usually of high quality, it is necessary to pay an added premium to secure the long staple selected cotton required to produce fine combed percale sheets. As a result, which means that a carded percale sheet cannot have the luster, silky feel and permanent strength of a combed percale sheet.

The difference in number of threads is likewise important. Not only are individual threads in a combed percale sheet considerably stronger than in a carded percale sheet, but there are many more of them. Thus the combed percale sheet will stand many more trips to the laundry.

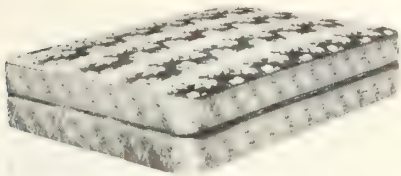
So, if you would stock your linen closet for the future, insist on combed yarn and 200 threads to the inch.

White, for obvious reasons, is to be recommended for a limited budget. But the very successful pastels and jewel tones are a definite luxury for your guest room beds. Hemstitched sheets are more or less of a luxury, too. They have a tendency to rip at the hem if long subjected to the not-so-tender mercies of steam laundries; but here again the fine stitching lends a graceful traditional touch of elegance.

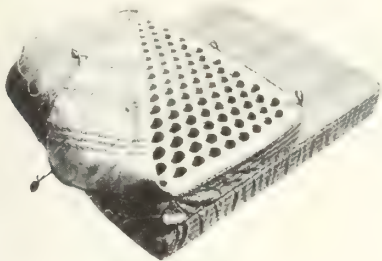


This Royal Foam Sponge mattress of pure latex rubber has a box-spring foundation to match. Resilient, light, sanitary, with permanently attached or preshrunk removable cover. U. S. Rubber

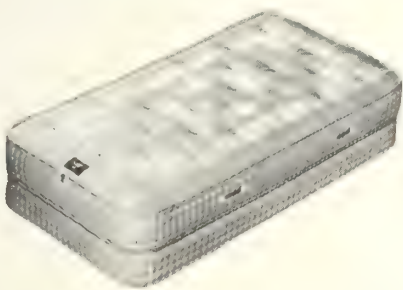
WHEN YOU SELECT BEDDING



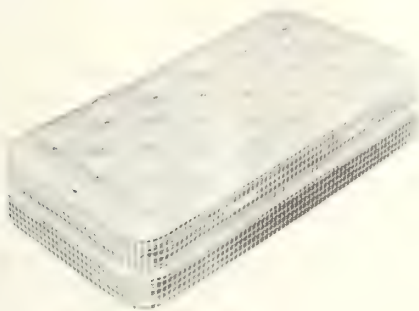
The "Perfect Sleeper" combination includes an innerspring tuftless mattress. The resiliency has been carefully equalized throughout the entire mattress to ensure the maximum sleeping comfort and relaxation. Fine damask cover. Manufactured by Serta-Sleeper.



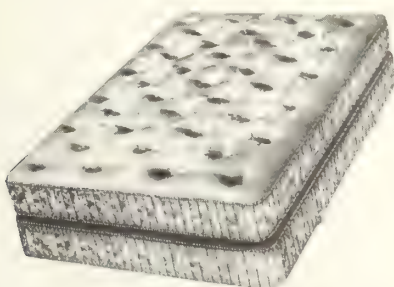
The Firestone "Airtex" mattress is of pure latex, beaten to aerated foam, molded to mattress shape. No oils, waxes or other deteriorating substances used in the process, guaranteeing longer life. Lower surface perforated for better resiliency; top surface smooth.



The "Vanity Fair" mattress by Burton-Dixie is a deluxe innerspring model. 410 "Ortho-Flex" coils automatically adjust themselves to various body weights. Strongly quilted side walls and innersewn roll prevent sagging; mattress carries a 10-year registered guarantee.



The "Slumberon" mattress by Burton-Dixie is constructed with 310 of the same "Ortho-Flex" coils to provide complete sleeping comfort. The well-made six-cord side wall preserves a square, tailored appearance; heavy striped damask cover. Has 10-year guarantee.



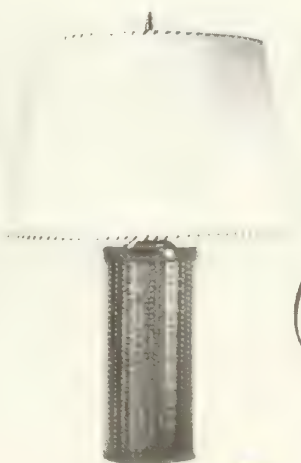
Simmons "Beautyrest" designs are the aristocrats of innerspring mattresses. The new model shown above is 17.6% deeper by measurement than former models, contributing still more to the sleeper's comfort. The cover is green panel damask; guaranteed for 10 years.



WISH HER A LIFETIME OF HAPPINESS

*with Schierenhide
Lifetime Leather*

Gifts that last a lifetime! In luxury leather, crafted magnificently from solid steerhide. Designed to harmonize with any decor, modern or period and to blend with any color scheme!



Moulded Leather Tray
Exposure-proof, non-breakable
\$16.00

Laminated Leather Cigarette Box
Lined with woven wood in unusual patterns
\$15.00

Link Leather Lamp The shade is of Madagascar straw—mostly faced with leather.
\$15.00

Link Leather Cigarette Box
Solid leather top and handle
\$12.50

Link Leather Cigarette Container Complete ensemble. Has spun-aluminum lining.
\$7.50

Laminated Leather Humidor Spun-aluminum lining and patented clay moistureener.
\$25.00

Laminated Leather Lighter To match above humidor.
\$1.50

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"DID YOU KNOW? MANY BEAUTIFUL
IMPERIAL PATTERNS ARE REALLY
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IMPERIAL
Washable
WALLPAPERS

"Are you suggesting
these delicate colors for
that sunny room?"



"Yes! Imperial is guar-
anteed fast to light, as
well as washable!"

Beauty that's inexpensive

...FOR THAT IMPORTANT $\frac{2}{3}$ *

Make *your* house the home of your dreams overnight! Redecorate with Imperial, famous for lasting beauty! Hundreds of superb Imperial patterns at really thrifty prices... so delicately lovely, it's hard to believe they're washable. But every square inch is guaranteed washable and fast to light. Their beauty lasts!

It's really an economy to use the world's finest decoration, Imperial. And your walls should have it... $\frac{2}{3}$ of your home is wall space, the first thing guests see when they come in! Ask your paperhanger or decorator for Imperial *Washable* Wallpaper, identified in sample books by the famous silver label!

Write: HAN MC LAIN, Dept. K-17,
Imperial Paper and Wall Corporation,
Glens Falls, New York

Give this information for every room

Type of Room: _____
Size: _____
Color: _____
Special Features: _____
Special Features: _____

Please also send me your book, "The Romance of Modern Decoration," for which I enclose 10¢.

Name: _____
Address: _____
City & State: _____
Zip: _____



HAVE YOU A KNACK FOR DECORATING?

Send for Han McLain's new book, "The Romance of Modern Decoration." Full of ideas on handling problem rooms, planning room schemes, using color

(Enclose \$1.00 to cover mailing costs.)
For more information, ask for Han McLain's free advice booklet, "How to Choose the Right Wallpaper." Send for it today!

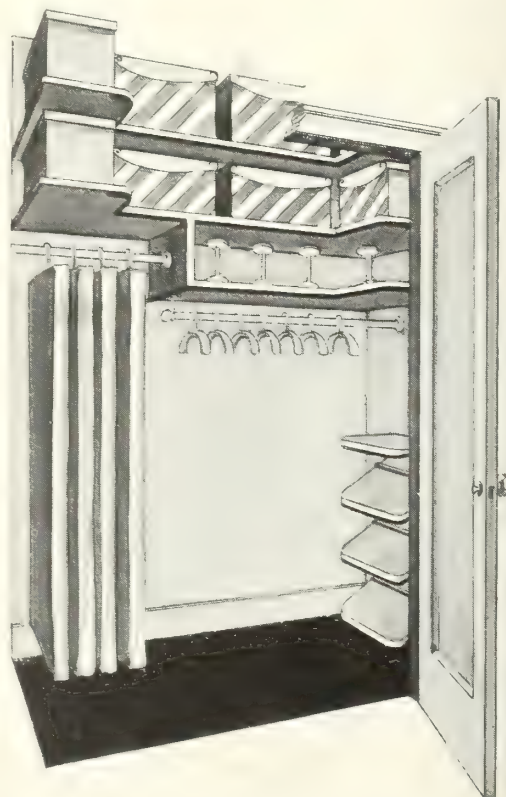
FRANCHISED DISTRIBUTORS, DEALERS AND REGISTERED CRAFTSMEN EVERYWHERE

EVERYTHING SPICK AND SPAN



This is the first of four closets designed by Mrs. Cecil Rhodes for HOUSE & GARDEN. Your own closet is twice as deep as your young man's; its two clothes rods are equipped with dustproof bags. One hangs high for evening dresses, one slightly lower for day dresses. Over the slanting shoe racks are lingerie drawers. Walls are in blue quilted fabric, the floor a deeper blue, ceiling pink. Frou-frou: embroidered petticoat ruffles for shelving and ruffles on drawer knobs

The guest closet, because it is briefly used, can support a more daring scheme of decoration, but should be just as carefully thought out. Rows of garment bags are made of brilliant lemon yellow and gray stripes to match the upper hat boxes, trimmed with yellow envelope flaps. The walls are bonnily quilted in gray chintz, the inside of the door painted the same tone. The floor is carpeted with broadloom in the deep gray of elephant hide. Here, again, are rods of two heights

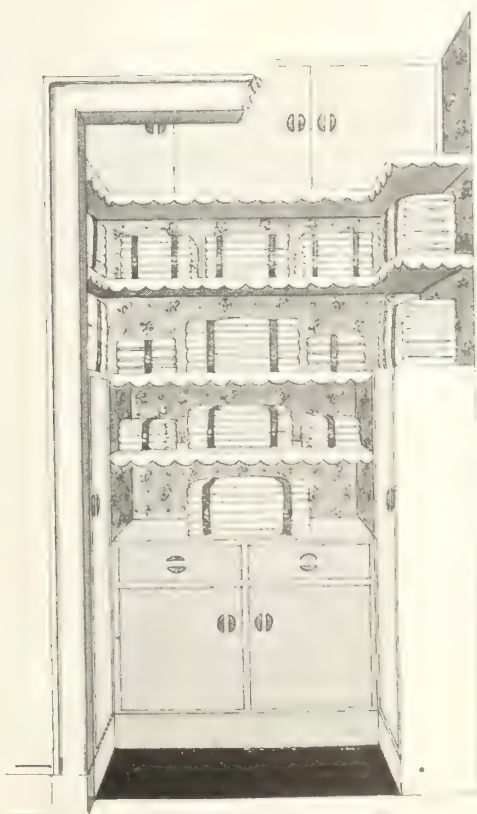


EVERYTHING SPICK AND SPAN



For the man in your life, a closet compact as his office files, efficient as his secretary. His hat boxes are large enough to hold anything from top hats to Homburgs; big leather button handles make them easy to reach. Easy to check up on needed shines—shoes go on slanting shelves at left; hangers are large wooden ones that will keep his shoulders from wrinkling. A monotone color scheme of beige prevails. Boxes are trimmed in natural leather, brass nail studs

All the behind-the-scenes necessities of a smooth-running household can stow away here: linens, blankets, quilts, extra pillows. Ample cupboards above and below take care of bulky items; shallow drawers hold smaller mats and cocktail napkins. Tall cabinets are built in at either side for upstairs cleaning equipment. Color scheme: blue with cherry red. Both closets on this page as well as the two ladies' closets on the preceding were designed by Mrs. Cecil Rhodes



"CRYSTAL-light" your table
in the radiance of fine glassware



CRYSTOLITE

Furnish your tables in brightness! Illuminate with glassware "of purest ray serene." Heisey's celebrated Crystolite is deftly moulded and finished by expert hands to reflect lights in sparkplug, shimmering beauty. It is a distinctly modern pattern in its bold modelling of clear crystal. How nice to realize that you can use glassware of "heirloom quality" and enduring beauty, for everyday service and decoration! You can see Heisey's Crystolite in leading stores; it's open stock. It is made in half a hundred different pieces for your selection . . . to set a shining table or to brighten your buffet or occasional tables. Crystolite (Patented) is all so practically serviceable—and modestly priced. Write for complete, illustrated folder. A. H. HEISEY & CO., Newark, Ohio.

Meakin & Ridgway, Inc.

129 Fifth Avenue • New York

WHOLESALE ONLY

See Minton Exhibit, British Pavilion, New York World's Fair 1939

Solid Mahogany Dining Group by STATTON

Bespeaks Gracious Hospitality

AUTHENTIC in design, skillfully reproduced in solid mahogany by expert craftsmen, this truly lovely STATTON Dining Group has such inherent grace and dignity that it readily adapts itself to entertaining with quiet simplicity or with pomp and ceremony. Priced within reach of Americans of culture and good taste, it exemplifies all the charm and hospitality of our Colonial ancestors, and makes a dining room of enduring value—one you'll be proud to live with and enjoy all your life long.



The original of this commodious Sheraton Swell front Sideboard was at one time in Gadsby's Tavern at Alexandria, Va. It was probably fashioned by a Baltimore artisan at about 1790. Complementing this piece is the beautiful and dignified mirror adapted from a portrait frame from an antique estate on the Eastern shore of Maryland. Date about 1790.



This delightful table is adapted from one found in New York City. The flowing graceful curve of the pedestal base attained its greatest perfection in the Sheraton period, and was adapted and elaborated by many cabinetmakers of the early 1800's, foremost among whom was Duncan Phyfe. The interesting Wickham Chair of about 1815, shows Chippendale influence.

Patterned after a rare block front table from Rhode Island (circa 1770), the original of this unique piece was once in the Playdermann collection. The block front is entirely an American development, supposedly originated by the famous cabinetmaker, Goddard. The top of this table may be turned so as to lie flat and thus serve as a breakfast or card table.



IDENTIFYING each STATTON Trutype Reproduction is a green History Tag (as shown here) revealing all its ancestry and historical authenticity. The coupon below will bring you Free booklets describing maple and mahogany reproductions of Early American Furniture. Mail it today to Statton Furniture Mfg. Co., Hagerstown, Md.

Hopplewhite
CHINA CABINET

This well-balanced and graceful piece of furniture is adapted from an American Hopplewhite cabinet in the collection of Dr. J. Hall Pleasants. The skill and sense of design acquired by our native cabinetmakers is evident in this unusual piece. Date 1785-1800.

Statton
Trutype
FURNITURE



of Modern Decoration. Full of ideas on

Room
Decorations
Furniture
Cabinet
S. H. Hagerstown, Md.

Please also send me your book, "The Romance of Modern Decoration," for which I enclose 10¢.

Name _____

Address _____

FRANCHISED DISTRIBUTORS, DEALERS AND REGISTERED CRAFTSMEN EVERYWHERE

HONEYMOON HEAVENS



TAXCO. If, in the mad scramble of wedding preparations, your soul cries for a honeymoon spot completely "other world", Taxco is your dish. Hidden away in a quiet valley south of Mexico City, its gentle air, the slow-moving burros and the still faces of the peons will relax you—you will remember it as a place in a dream.

There is fun at night in the cafés where you sip fragrant rum punches and nibble at fat shrimps while you listen to nostalgic love songs or dance to the marimba band. The singing follows you home and you drop into sleep lulled by the strumming of guitars.

If you stop at the La Borda Hotel, your room will overlook the famous church of San Sebastian, given by the French adventurer, La Borda, in gratitude for the fabulous fortunes in silver dug out of the local mines.

Life centers in the Plaza. Old men sleep against the trees, huge sombreros shading their ridged faces; little girls with sweet madonna eyes and black shawls over their heads shyly offer postcards; small barefoot "*muchachos*" beg in delicious English to guide you to the sights. If accepted, they become one of the family at once and weep with abandon when you leave.

You will divide your days between eating for hours in the flower-laden patios, trying all the hot Mexican dishes, and shopping in the public market for a silver bracelet hung with bells, and a tin bowl and candlesticks, beautifully wrought for you by hand.



NEW ORLEANS. If you have an artist's eye and a poet's soul and love old places for their romantic memories. New Orleans will be a delight.

You will wander about the Vieux Carré in a happy daze, training your camera now on a rose-entwined fountain glimpsed through a high arched gateway, now on a narrow street shaded by overhanging galleries of delicate iron lace.

In the old French Market a young negress praline vendor with hair tied up in a yellow and red "*tignon*" will pose smilingly for you, or an old Creole gentleman, frock-coated, in a shadowy doorway.

Nor is it only to your aesthetic side that New Orleans will appeal. Royal Street is the nicest-smelling thoroughfare in the world! Each store advertises its wares with its own particular aroma; the rum shop breathes of golden nectar in well-seasoned kegs; the perfumer's wafts forth ghosts of magnolia, jasmine and tuberose; the antique shop has the dry mustiness of very old, expensive fabrics and woods; that of the tobacconist the sharp pungency of Cuban cigars and tobaccos. And always over the city hangs the faint, tantalizing odor of freshly roasted coffee.

Strong men have journeyed thousands of miles for the Oysters Rockefeller or the Shrimps Arnaud or the Sole Bonne Femme at Antoine's. A grand thing to take home would be his recipe for heavenly Café Diable, along with a special pot and cups for it.

HONEYMOON HEAVENS



ASHEVILLE. For you whose idea of the perfect holiday is flawless weather wrapped around a wonderful golf course, with much fine tennis and riding thrown in, there is Asheville.

Its spot on the Swananoa in the Blue Ridge Mountains would be called "mighty purty" in any country. Its air makes you feel as if you had just sprung from a shower of icy eau de Cologne.

You would probably be happiest in one of the hotels right on a golf course, like Grove Park Inn, where you will be close to all sports. For your more gregarious moments, it is easy to get into town quickly for a movie or dancing.

For miles and miles all around Asheville, there are beautiful riding paths, along the river and up into the hills. In the Fall, with the trees masses of unbelievable colors and pine needles deep under foot, you should ride early each morning and late each night, particularly moonlit ones.

Mr. George W. Vanderbilt's 125,000 acre estate, Biltmore, built in the style of the Chateau de Blois, in France, is well worth several days away from your golf, such are the splendors of its interiors and gardens. Part of the acreage is given over to fishing and shooting and you could no doubt arrange to participate.



PORT AU PRINCE. Haiti's fairy tale history and wild, lavish beauty make it the most vivid of the West Indies. A honeymoon spent there would set you apart.

If you had the courage, it would be terribly exciting to take a house for a few weeks in a high part of town, or on the mounting road to Pétienville. You would become mistress, along with the house, of a superb view of the harbor and a garden full of almonds, mangoes, figs and breadfruit. Also a bad but photogenic cook.

If this prospect appalls you, stay at the Sans Souci Hotel, where they will pamper you and there is a swimming pool—no mean consideration.

Once settled, start your expeditions around the countryside. A trip to black King Christophe's palace at Millot and his citadel at La Ferrière is long but will reward you with sights that are near-miracles. Some evening during a full moon, get a group together and drive over to Gonaïve after dinner to see a voodoo dance in its native habitat. It will be executed to the beat of tomtoms by torch flare and, although a tame version of the horrible rites of a few years back, it will still make you rub your eyes with disbelief.

Before leaving, arrange a plane jaunt over the island, letting your final impression be of steep emerald mountains dipping into a turquoise sea, the fertile fields between cut into patchwork squares of pale yellow rice, sugar cane and brown tobacco.

(Continued on page 62)



Choose a Gift of Enduring Loveliness . . .

MINTON

ENGLISH BONE CHINA

THE SELECTION of a suitable gift for the most discriminating need not be a troublesome problem, for MINTON English Bone China has been the traditional supreme gift for generation upon generation. A MINTON dinner service, long considered the world's most beautiful china, will be valued for its distinction, its gracious charm and prestige for all the years to come. A profitable investment now, it becomes a treasured heirloom to pass on to future generations, its value enhanced with the passing years. Choose MINTON for the most beautiful and lasting gift of all. Sold through leading retailers in principal cities throughout America.

Send 10c to cover cost of mailing and you will receive a beautifully illustrated booklet showing many patterns and historical data on famous Minton dinnerware.



Meakin & Ridgway, Inc.

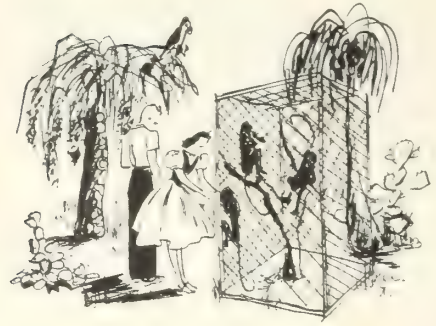
129 Fifth Avenue • New York

WHOLESALE ONLY

See Minton Exhibit, British Pavilion, New York World's Fair 1939

HONEYMOON HEAVENS

(CONTINUED FROM PAGE 61)



SAN ANTONIO. Everyone is talking about Texas. It is the state "à la mode". The difficulty is in finding adjectives to do credit to its history, size, drama, people and possibilities.

Among many exciting Texas cities, San Antonio is conceded the most fascinating. It is that rare place which, however much built up, never lets you down. And no small part of its charm lies in a successful blending of old with new, Spanish with American.

The tapestry of your days will be woven in patterns of mellowed old Spanish missions against brilliant blue skies; vast parks packed with bright-plumaged birds; Gauguin-colored flowers; huge hoary trees draped with gray Spanish moss. You will listen to the heroic story of the Alamo and climb up into the tower of Fort Sam Houston to gaze for miles out onto the prairies. You may, if you like that sort of thing, eat rattlesnake sandwiches at the zoo.

At night, there will be dinner dancing to the swing of a famous orchestra on the roof of the Saint Anthony, or a drive out of town for Mexican food in a walled garden dripping bougainvillea.

The stars are so close and the breeze so sweet that you will want to stay out hour after hour, winding up at the Mexican market at dawn for a snack of chilli in the car, while a black-eyed young tenor plays and sings you the love song of the moment.



MARRAKECH. The sumptuous comfort of France, the color and mystery of Africa; that is Marrakech. Everything is unforgettable, from that first moment at sunset when your car passes through the ancient gate and you see the panorama of the city, sharply defined against the Grand Atlas Mountains, miles away.

You feel like a candidate for a harem in the great hall of the Hotel Mamounia, with its painted ceiling, tiled walls and floors knee deep in thick rugs and leather cushions. You must dash to the balcony for a last look over the orange groves to the mountains beyond, as the final rays of the sun dye the top snows intense purple and ignite the ice to a diamond blaze.

Thus initiated, descend to the luxurious dining room for "kous-kous" before starting out for the gayest, wildest spot in town, the central market, Place Djemaa el Fna. Nowhere else will you ever see the strange sights and hear the weird noises that, night and day, amuse the natives and tribesmen; snake charmers, jugglers, fire eaters, musicians with wailing reed pipes.

Next day visit the handsome Mosque of the Koutoubia. And, in the narrow, winding, semi-dark bazaars, buy a Moroccan rug and a pair of embroidered leather "babouches" to wear Winter evenings at home by the fire as you dream of Marrakech the marvelous.



"You always have the smartest ideas!"

"It's the newest thing in window treatment—JUDD Ornamental Traverse Rod. We're simply thrilled with it—so beautiful and so practical, and really quite inexpensive."

Wide variety of attractive styles and finishes.

Clever women agree that Ornamental Traverse Rod is the season's most treasured find in drapery fixtures. With all the beauty of ornamental rod and the intangible charm of cranes, it's also a practical fixture that works right.

Strong, sag-proof, superbly styled, it bears the coveted "Merchandise of Merit" seal. Look for it in leading house furnishing, drapery and department stores.

Want to be a Drapery Expert?

This new portfolio simplifies a vast field of decorative schemes, illustrating and describing both draperies and fixtures. Ask for it at your drapery store, or mail the coupon with 10c to H. L. JUDD Company, Inc., Wallingford, Conn.

WINDOW
Parade

H. L. JUDD COMPANY, INC.
Wallingford, Conn.

Please send me "WINDOW PARADE"
Enclosed is 10c in coin or stamps.

Name _____

Address _____

JUDD
DRAPERY FIXTURES
JUDD

BOOKLETS

Just write to the addresses given for any of these and other interesting booklets on page 24, Section I. They're free unless otherwise specified.

Silver and Clocks

LE CHARM from Dawn to Dusk is a book, six leading decorators set distinguished and original tables for every occasion from an informal breakfast to a formal dinner—showing beautiful patterns in Heirloom Plate with related china, silver and glassware. Send 10c. HEIRLOOM PLATE, DEPT. G-10, ONEIDA, NEW YORK.

HOW TO PLAN YOUR WEDDING and **YOUR SILVER** is a veritable "saver", with its jottings of things to be done in the last three months before a wedding. It shows some of the loveliest patterns in sterling. Send 10c. THE TOWLE SILVERSMITHS, DEPT. G-10, NEWBURYPORT, MASS.

MORNING, NOON AND NIGHT is a little book on the etiquette of correct setting, with pictures of smartly served meals—photographed course by course—at noted hotels. It includes close-up of the fine Wallace flatware. Send 10c. WALLACE SILVERSMITHS, DEPT. G-10, WALLINGFORD, CONN.

OVER ON THE WELL-SET TABLE is Gorham's authoritative text on how to entertain with style in the modern manner. It pictures delightful table settings for every occasion, arranged by Robert Locher—with comments on table and service, correct course charts, a selection of 27 popular Gorham patterns. Send 10c. THE GORHAM CO., DEPT. G-10, PROVIDENCE, R. I.

TULIPAN STERLING SILVER. Twenty-three representative pieces of exquisite hand wrought silver are illustrated in this little book on the Tulipan pattern—a stylized tulip design of simplicity and great dignity. Facing diagrams quickly identify each piece. Send 10c. W. SMITH, INC., DEPT. G-10, ANDOVER, MASS.

THE BRIDE SELECTS Her Table Book answers dozens of questions: "What pieces of flat silver do I need?" "Can I buy one piece at a time?" "What is the etiquette of king silver?" "How much does raving cost?" and many others. Send 10c. SILVERSMITHS, DEPT. M-10, BENFIELD, MASS.

ALVIN offers folders on the newest patterns in sterling, with a price list to help you plan your flatware service. There's one on Mastercraft, a contemporary pattern; and on the popular dal Bouquet, Maytime and Chased nantique. ALVIN SILVERSMITHS, DEPT. G-10, PROVIDENCE, R. I.

ONLY STERLING IS CORRECT—Watson, in an interesting series of booklets—in one on the care and understanding of silver. Each folder pictures a different pattern, and uses it in smart table setting. Send 10c. THE WATSON CO., 259 WATSON PARK, DEPT. G-10, ATTLEBORO, MASS.

CHELSEA CLOCKS will give you new gift ideas. Some of the clocks illustrated use the ship's wheel design, in bronze—others have a ship's bell like—or a twin set of clock-and-banometer. Others are smartly modern with the flavor of the sea at all. CHELSEA CLOCK CO., DEPT. G-10, 182 EVERETT AVE., CHELSEA, MASS.

SUPER GILBERT CLOCKS is an interesting little folder showing four timely gift suggestions—with a choice of 8-day spring wound movement or self-starting electric. A photograph of a Gilbert clock over one hundred years old—and still in use—is also shown. THE WILLIAM L. GILBERT CLOCK CORP., DEPT. G-10, WINSTED, CONN.

SETH THOMAS CLOCKS presents the latest models of this famous clockmaker, in celebration of the company's 125th anniversary. The fifteen models shown include self-starting electrics—ships' bell and other chime clocks—traditional and modern designs for the entire house. SETH THOMAS CLOCKS, DEPT. BB, THOMASTON, CONN.

Table Appointments

FRANCISCAN WARE contributes three colorful patterns in dinnerware, made from a new ceramic material that will not leak, chip or scale. The versatile "El Patio", Spanish "Coronado", and formal "Montecito" are shown, with prices. GLADDING, McBEAN & CO., DEPT. 3-C, 2901 LOS FELIZ BOULEVARD, LOS ANGELES, CAL.

ROYAL DOULTON, that distinguished English china, offers a flock of leaflets to help you select your dinner service. Each picture one lovely pattern, with a brief descriptive history of the design and a clue to its decorative associations—along with a list of available pieces. WM. S. PITCAIRN CORP., DEPT. G-10, 104 FIFTH AVE., NEW YORK CITY.

THE RISE OF WEDGWOOD tells of the beginnings of the famous Queen's Ware, Black Basalt and Jasper Ware—and the story of the master potter and his family. In a pocket at the back, there are loose-leaf color illustrations showing a number of the most prominent patterns. Send 10c. JOSIAH WEDGWOOD & SONS, DEPT. G-10, 162 FIFTH AVENUE, NEW YORK CITY.

MINTONS English Bone China shows exquisite ornaments and tableware of superb coloring and design—many pieces the work of celebrated artists. Interesting, too, is the brief history of this famous ware which has been made since 1793 at Stoke-on-Trent, England. Send 10c. MEAKIN & RIDGWAY, DEPT. G-4, 129 FIFTH AVE., N. Y. C.

SPODE'S LOWESTOFT is a fascinating brochure, by an eminent authority, on the origins and history of this heirloom china of the past—and the future. It pictures many of the old patterns that are enjoying a revival today. COPELAND & THOMPSON, INC., DEPT. G-10, 206 FIFTH AVE., N. Y. C.

DUNCAN'S "FIRST LOVE" ETCHING pictures five pieces of delicately etched glassware, made to match the same pattern in 1847 Rogers' silverplate—and lists all the stemware, dinnerware and decorative pieces available. DUNCAN & MILLER GLASS CO., DEPT. HG-10, WASHINGTON, PA.

TABLE ARCHITECTURE works out a clever idea in crystal, with lovely, simple bowls, flower-holders and candlesticks that can be arranged in an endless variety of tasteful settings. Other Cambridge folders show exquisite designs in stemware and crystal dinner services. THE CAMBRIDGE GLASS CO., DEPT. G-10, CAMBRIDGE, OHIO.

(Continued on page 64)



...for every gift occasion

There's a "Master-Etching" for every table setting... a pattern for every period... in perfect taste for every occasion; formal or informal.

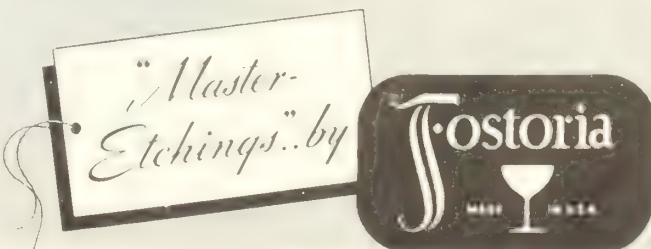
Sampler... tracteries delicate as frost express the patient and piquant beauty of the ancient cross-stitch art.

Navarre... a design that follows the Parisian craftsmanship inspired by Henry the Great, builder of the Tuileries and the great gallery of the Louvre.

Colonial Mirror... its exquisite simplicity completes the stateliness of a Federal setting.

These three are but significant of scores for your selection, each a tribute to your good taste. For gifts or for keeps, every one is exquisite. But never expensive. And all are open stock for years to come.

See Fostoria "Master-Etchings" at your dealer's. Write for folder 93-B. Fostoria Glass Company, Moundsville, West Va.



A handsome clock that will dignify any desk but is equally at home on the mantel, table, or whatnot. Ask for Super Gilbert No. 15, \$7.50.



Get a clock with
a Background...

for a **FUTURE**
you can depend on

As clock makers to the nation since 1807, Gilbert of Winsted is a name whose leadership is traditional among those who know value in fine clocks. They are real precision instruments, these new Super Gilberts; time-pieces you can depend on; designs you can be proud of.

As shown by the five models illustrated here, the Super Gilbert line is very moderate in price . . . ranging from five to ten dollars, according to the model. . . . All of them give you your choice of spring-wound or self-starting electric movements. At leading jewelers and department stores. THE WILLIAM L. GILBERT CLOCK CORPORATION* . . . Winsted, Conn.

Super-Gilbert
Clocks

*
Clock makers to the nation since 1807



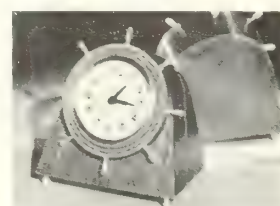
A classic motif streamlined to the modern tempo. An unusual time-piece for mantel, shelf, or table. Solid mahogany beautifully finished, gold-plated trim. Ask for Super Gilbert No. 30 . . . \$7.50.



Contrasting mahogany (solid, of course) and gold-plated trim lift this handsome clock far above the ordinary run of desk models. Ask for Super Gilbert No. 10, \$7.50.



The modern trend towards simplicity of design is enhanced here by beautiful finish of rich wood (solid mahogany), etched metal dial, and gold-plated trim. Ask for Super Gilbert No. 35 . . . \$5.



The "Admiral"—for the man who goes down to the sea in ships . . . or would like to! Ask for the shown Super Gilbert No. 40, \$10.

BOOKLETS

CONTINUED FROM PAGE 63

HEISEY'S, in a series of little folders, features four attractive glass patterns, "Whirlpool," "Ridgeleigh," "Crystolite," and "Crinoline" to add distinction to your hospitality and charm to your daily table. Items range from nested ash trays and cocktail shakers to jam jars and flower vases. A. H. HEISEY & Co., DEPT. G-10, NEWARK, OHIO.

THE ROMANCE OF DIRILYTE introduces the brilliance and lustre of gold to today's tables, in a new solid metal of rich color and plebeian sturdiness, that comes in flatware to complement period or modern settings, and holloware designs of distinguished simplicity. AMERICAN ART ALLOYS, INC., DEPT. G-10, KOKOMO, IND.

FOUR HUNDRED YEARS from Master Etchers to "Master-Etchings" is an historical synopsis of the art of etching. It tells how Fostoria, in the late 90's, adapted the etching process to glass—and pictures, for your formal and informal settings, new designs in this superb handmade crystal. FOSTORIA GLASS CO., DEPT. G-10, MOUNDSVILLE, W. VA.

ACHIEVEMENT is a little history worth reading—a story of the potteries that make fine Syracuse China. It tells of their pioneering in perfecting the manufacture of the vitreous, strong type of tableware known as "American China". ONONDAGA POTTERY CO., DEPT. HG-109, SYRACUSE, N. Y.

CATARACT-SHARPE'S new folder shows how you can add glamour to a modern dinner table with the use of "Kyher" stemware—a sparkling hand-carved crystal in sizes from goblets to cordials. Write to DEPT. N-1, CATARACT-SHARPE MFG. CO., BUFFALO, N. Y.

Gifts

BEAUTY THAT ENDURES illustrates sixty charming and extremely practical gifts in Kensington metal—everything from an ash tray to a complete coffee service—for your home, and for every bride and hostess on your gift list. KENSINGTON, INC., DEPT. G-10, NEW KENSINGTON, PA.

DANIEL LOW'S new gift catalog is the annual book of gift suggestions by a famous old New England jeweler who has sold by mail all over the world for 72 years. It contains hundreds of gift ideas, from inexpensive trinkets to sterling silverware, watches and jewels—from smart travel accessories to fine china and glassware. DANIEL LOW & Co., 303 ESSEX ST., SALEM, MASS.

GIFTS 1939 is a catalog of well chosen gifts, calculated to make your reputation as a giver of something useful, exciting, different. It lists everything from imported rum cured pipes and jumbo cups and saucers to "bean bag" ash trays and Staffordshire jewelry—something to use, and wear, and enjoy. ROBERT W. KELLOGG CO., 93 HILLMAN ST., SPRINGFIELD, MASS.

QUALITY HOUSEWARES catalogs the very latest in equipment for kitchen, pantry, closet and bath, and a host of fascinating accessories for entertaining—all ideal as gifts and for your own home. Booklet G. HAMMACHER SCHLEMMER & Co., 145 E. 57TH ST., N. Y. C.

REVERE WARE—Stainless Steel and Copper—is a little booklet describing a new line of cooking utensils that are as easy to clean as glass, and won't burn through by accident, even when empty. The bodies are of stainless steel, with copper clad bottoms. REVERE COPPER & BRASS, DEPT. G-10, 230 PARK AVE., N. Y. C.

FOTOFOLIO discusses how to file and preserve all your treasured snapshots of vacation days and social events—and describes a new method of keeping negatives and mounting them ready for instant reference and display. E. E. MILES CO., DEPT. G-10, ST. LANCASTER, MASS.

TOASTMASTER PRODUCTS, if your taste runs to waffles, toast or sophisticated appetizers? This folder shows 9 smart ways to serve midnight snacks—for two or for twenty—thus earning a reputation for gracious and smart hospitality. TOASTMASTER PRODUCTS DIVISION, MCGRAW HILL TRIC CO., DEPT. G-10, ELGIN, ILL.

A CHIME SIGNAL that bangs doorbell nerves is the welcome suggestion of this leaflet on the Rittenhouse Junior Electric Door Chime, which places the shrill b-r-r-ring with a pleasing, vibrant note. It's inexpensive, too. A. E. RITTENHOUSE CO., DEPT. HONEOYE FALLS, N. Y.

TOAST-O-LATOR RECIPES contain directions for such appetizing luncheon dishes as Shrimps Creole, and Louisiana Anglaise and some especially good desserts. It also reminds you of basic recipes for breakfast and other meals, and tells how to dress up your standbys. CROCKER-WHEELER ELECTRIC MFG. CO., DEPT. G-10, AMPERE, N. Y.

HOUSEHOLD NEWS is Lewis Conger's 32-page catalog—packed with important household accessories—equipment for smart closets—bath and kitchen wares—cleaning and cooking utensils—things from the Sleep and Coffee Clinic—and attractive garden furniture. LEWIS & CONGER, DEPT. G-45TH ST. & 6TH AVE., N. Y. C.

SHIP MODELS is an engrossing account of famous Yankee ships—fish schooners, trading schooners, brigs, cutters and privateers—and their fascinating handmade miniatures recreated with amazing fidelity by the I. Craftsmen. LEBARON-BONNEY CO., DEPT. G-10, BRADFORD, MASS.

THE NEW MERRIAM-WEBSTER And What It Will Do For You tells about the new Merriam-Webster dictionary and when and how to use it. It reproduces illustrations and definitions from the book itself, dealing with electricity, history, government, physics, professions and general subjects. G. C. MERRIAM CO., DEPT. 289, SPRINGFIELD, MASS.

Furniture

STREAMLINE MODERN shows pages after page of smart groupings of charming living, dining and bedroom furniture whose tailored simplicity and "Wheat" finish have been developed to blend harmoniously with any decorative theme. Send 10c. HEYWOOD-WAKEFIELD, DEPT. W-110, GARDNER, MASS.

VIRGINIA HOUSE Maple and Cherry is a colorful 32-page booklet of romantic Early American furniture—authentic reproductions and original designs inspired by frontier days—which you can acquire a piece at a time or in complete room groups. It's filled with practical decorative ideas. Send 15c. VIRGINIA LINCOLN FURNITURE CORP., DEPT. H-10, MARION, VA.

THE "EXTENSOLE"—says this folder—can easily be turned into a console, dinette, bridge or buffet dinner table. This attractive extension table is made of Honduras Mahogany, and American Walnut . . . in several period designs including Modern. MICHIGAN ARTCRAFT CO., DEPT. G-10, SPARTA, MICH.

BOOKLETS

(CONTINUED FROM PAGE 64)

AUTHENTIC REPRODUCTIONS is a booklet for people with a taste for antiques, on budgets run to reproductions. It describes more than two score pieces—chests, chests and secretaries, chairs and sofas of many sizes and periods—all reproduced by permission from fine old pieces in the Edison Institute Museum. Send 10c. COLONIAL MANUFACTURING CO., DEPT. G-10, ZEELAND, MICHIGAN.

THE BOOK is an attractive little booklet presenting the Haddorff Vertigo—a new form 88 note piano in modern designs, especially built for small requirements. Five classic styles are shown and detailed descriptions and dimensions are given. HADDORFF PIANO CO., DEPT. G-10, ROCKFORD, ILL.

IMPERIAL'S JEFFERSONIAN booklet presents 60 solid mahogany pieces—occasional tables, cabinets, chests, desks, mirrors—all authentic American reproductions. Gracious reproductions show how you can add "traditional beauty, comfort, and good taste to your home". Send 10c. IMPERIAL FURNITURE CO., DEPT. G-10, GRAND RAPIDS, MICH.

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(Continued on page 65)



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BOOKLETS

(CONTINUED FROM PAGE 65)

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(Continued on page 67)

BOOKLETS

(CONTINUED FROM PAGE 66)

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(CONTINUED FROM PAGE 46)

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BATHROOM IN BURGUNDY AND PINK
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Big names are here—William Zorach, Robert Laurent, Warren Wheelock.

Franc Epping, Alice Decker, John Flannagan, Chaim Gross, Max Glickman, Margaret Brassler, Oronzio Maldarelli, Antonio Sale, Concetta Scaravaglione, Marion ton, Anita Weschler. Others will be added and the group expanded from time to time.

The size of each edition of the "duplicate originals" varies, but in cases, it will run between one and a hundred pieces. Sculptors choose their own media: some work in mahogany, walnut or teak; some hard plaster, stone, terra cotta. Often the buyer has a choice of two or three.

They are also available as a group in traveling exhibits to schools, work clubs and museums.



Last year, Warren Wheelock's wood carving of The Mayor was a hit of the Sculptors' Guild Outdoor Show. It is owned by New York's Mayor F. H. LaGuardia. This year, its "duplicate original" comes in walnut, for less than \$100, in cast stone, about \$40.00; plaster, about \$20.00, 17 in.

This decorative Head of a Little Girl by Antonio Salemme has the wistful simplicity of life in its fine free modeling. It would be a charming spot of interest over a mantel or bookcase. The duplicate original, seven inches high by about six inches wide, comes in terra cotta, at about \$28.00



A Bridge Table innovation—Intaglio—Introducing the new recessed top in hand matched figured woods—hand rubbed to mirror finish.

Intaglio bridge tables now grace some of the most lavishly appointed homes. Models illustrated No. 050120 matched Swirl Mah. center, Striped Mah. border \$17.50. No. 050119 Butt Wal. center, striped Am. Wal. border \$17.50. No. 050118 Figured Primavera center with Striped Primavera border \$14.75. No. 050107 Figured Mah. center, Striped Mah. border \$14.75; also No. 050115 Figured Am. Wal. with Striped Am. Wal. border \$14.75.

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Robert Laurent, one of America's best-known sculptors, has here caught the pert appeal of a bright-eyed squirrel in the fluid lines of this sculptured beastie. Measuring about thirteen inches in height, and about six inches across, it is about \$25.00 in plaster

DUPLICATE ORIGINALS IN SCULPTURE



Practically everybody loves penguins in any shape or form, but this particularly winsome specimen—with his droopy shoulders and air of resignation—is a good way to introduce your youngsters to Art. Carved in teakwood by Alice Decker, he stands nine inches high and is \$18.00

William Zorach, dean of U. S. sculptors, is noted for his bold dramatic line, his powerful handling of materials. In this work, his "Child Drinking", you also see an example of his predilection for massive simplicity. Nine inches high, it is about \$35.00 in mahogany; in cast stone, \$30.00; in plaster, \$15.00



This pensive figure, called "Girl with a Lute" was modeled by Concetta Scaravaglione and is at once an example of classical influence and modern technique. Note the sensitive delicacy of the composition, the feeling of lightness despite its mass. In cast stone it is about \$40; in plaster about \$15

The "Child and Cat" by William Zorach is another illustration of this sculptor's versatility. Here again, you see his achievement of warm, pulsing life through a clean sweep of line and adroit composition. About fourteen inches high, in cast stone, about \$50.00. In hard plaster, about \$30



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INSPIRED BY PACIFIC FLOWERS



The little green jade figure standing among the lotus flowers in the center of this Chinese table is the Goddess of Mercy. She forms the centerpiece of the table shown completely below, one of those arranged by S. & G. Gump's of San Francisco around Pacific themes



Even the furniture motifs used for this table are Chinese in inspiration. Draperies and table runners are heavy white Chinese silk hand-blocked with gold lotus leaves and blossoms. Gold lacquer bowls rest on creamy white service plates. Silver, International



Dubonnet and light green—the color scheme for this table was suggested by the deep crimson and pale green leaves of the cockscomb which fills the horn-of-plenty centerpiece. The place mats are appliqué in dubonnet and green. China is Lenox's embossed laurel leaf

INSPIRED BY PACIFIC FLOWERS



The tables on this page are three of a group done around typically Pacific themes and California flowers, by S. & G. Gump, in San Francisco. Above, a luncheon table inspired by California's famous tiger lilies. The linen and glass plates have tiger lily motifs



Hawaiian bamboo supplies the theme for this table. The table itself is in white birch, while the linen is blocked in yellowish green bamboo design. The centerpiece is sprays of bamboo in a low Chinese bowl; the pewter duck ramekins rest on Samoan wood service plates



Bird of Paradise flowers from Hawaii are spotlighted on this mirror-topped table with white pottery bowls and candlesticks in an old Chinese dolphin design. Green and white lotus flowers decorate the hand-block linen. Silver here and at top of page, Frank W. Smith



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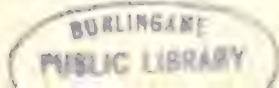
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FACTS ON FURNITURE FINISHING

(CONTINUED FROM PAGE 41)

examine it for cracks, gouges, etc., and repair these with regular crack filler. After this is dry rub smooth with No. 00 sandpaper. If the wood has an open grain the remover will have dislodged the old filler, which must be replaced. Use a paste filler, thinned with turpentine. Mix frequently to keep filler from settling. Apply with a stiff brush, across and then with the grain. Allow this to set about 30 minutes. Then rub across grain *only* using a coarse cloth such as a piece of old bath towel to remove surplus filler.

The following finishes can be applied either to unfinished furniture or pieces stripped for refinishing.

MAHOGANY, the finish of which has become impaired, can be given new beauty by first removing old finish in the manner described in the second paragraph, completing with several coats of wax well rubbed into the wood. Wax-finished wood will naturally be much lighter than it was previously, but most people prefer the lovely natural wood tones, which become richer with time and routine polishing, to the original finish. However, a darker tone can be had immediately by applying several coats of mahogany varnish stain instead of the wax finish, rubbing down each coat of stain with No. 00 sandpaper before applying the next.

To give other woods the dark reddish-brown coloring of old mahogany, apply a coat consisting of half brown and half red mahogany oil stains. Rub down lightly with No. 00 sandpaper. Finish with two coats of clear varnish.

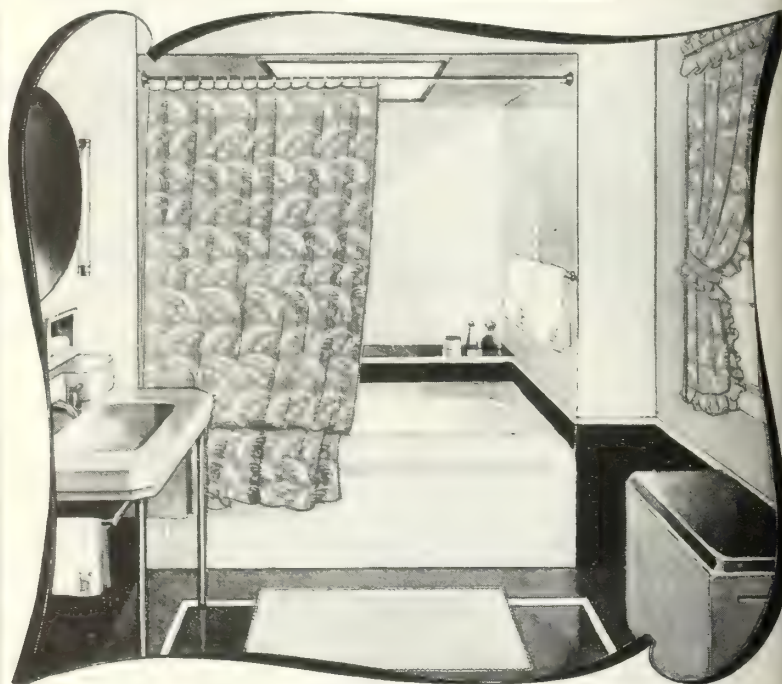
sanding between coats. Rub down final coat with a pumice and crude oil mixture of paste consistency, polishing well with clean dusters.

WALNUT oil stain will not only give back rich brown tones to a stripped walnut piece, but soft woods such as gum or pine can, with the same one or two coats, be given walnut coloring which will harmonize perfectly with real walnut furniture. Rub down lightly with No. 00 sandpaper between applications of stain and before finishing either with varnish or a wax polish.

OAK finishes run the gamut in shade ranging from a light honey tone to a interesting blackish-brown "weathered" or antique effect; and the desired shade can be selected from the oil stain sample cards in the paint shop. Here again, soft woods can also be successfully finished with these oil stains, and the method of application is identical.

MAPLE, although primarily associated with Early American and Colonial furniture, is now frequently used for modern pieces; and the maple oil stain now on the market gives a perfect maple finish to a close-grained wood. To assimilate the mellow, lustrous patina of antique wood apply wax frequently and polish vigorously.

NATURAL PINE is another wood having romantic associations with Early American homes. Strange as it may seem, close-grained wood will have the warm tones of old pine if given a coat of light oak oil stain, wax-finished and polished occasionally. (Cont'd on page 74)



Translucent Loveliness IN A NEW TEXTURE

Kleinert's famous *Illusion—sheer silk water-proofed without rubber—in a new "sculptured" texture, permanent and smartly patterned. Very unusual and luxurious—"Boughtex" is a real find for the woman who loves to have

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HOUSE & GARDEN'S BOOKSHELF

THE AMERICAN ROSE ANNUAL, 1939. Edited by J. Horace McFarland, M.D., with the assistance of R. Marion Hatton and Sara C. Grimm. Illustrated. 250 pages. Harrisburg, Pa.: The American Rose Society. 2.00.

Doctor McFarland himself says of 1939 Annual:

You will find it just a little sentimental in the first twenty pages, becoming thereafter very practical in its dealing with the desert and the South, and soundly scientific in the articles which discuss hybridization and hereditary chromosomes, etc."

The twenty sentimental pages which have been permitted to usher in the more serious problems and news items the "Queen of Flowers" are concerned first with a fine tribute to the Leonard Barron by R. Marion Hatton. A note follows on the Nicolas Memorial Trophy offered by the Niagara Frontier Rose Society. An article on rose books by Mrs. F. L. Keays is especially appealing because it tells of books about roses as well as of roses "hot off the press". Articles on rose traditions and "The Romance of the Rose" are followed by our inimitable friend Max Schling's little sketch "Give Her a Rose". Thus ends the first twenty pages.

The next two hundred and thirty pages of this closely printed volume are, as the editor indicated, practical scientific or both. Eileen W. Erlanson's article on "What Is A Chromo-

somes" explains in a simple and understandable way the scientific mystery of those "microscopic strings of hereditary factors or genes". Much is being done today in the experimental plant laboratories of the world to determine the value of doubling plant chromosomes to increase sturdiness and other desired characteristics. Dr. Erlanson's clear explanation of this subject in its relation to rose cytology will come as a godsend to many confused horticulturists.

In the field of scientific plant breeding Jean Goujard, the successor to M. Pernet-Ducher, has contributed "A Study of the Hybridization and Heredity of Roses" and our own M. H. Horvath has written on American breeding experiments under the title "Pioneering Among Roses".

These three articles alone make the 1939 Rose Annual a unique addition to the rose grower's library but to these may be added the equally important report of the rose testing experiments for the past year conducted by the American Rose Society. Reports appear by A. G. Smith, Jr., of the Virginia Agricultural Experiment Station at Blacksburg, Va.; by R. C. Allen of Cornell; Dr. E. I. Wild of Penn State; T. J. Maney of Iowa Agricultural Experiment Station, Ames, Iowa; and H. R. Rosen of the Agricultural Experiment Station of Arkansas, Fayetteville, Ark.

"Roses on Parade" by E. S. Boerner of Jackson & Perkins, Newark, N. Y., gives a bird's-eye picture of the many interesting rose features at the two World's Fairs. (Continued on page 78)

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Your appreciation of the refinement and dignity which characterized the aristocratic living of pre-Revolutionary days will be greatly heightened by the fascinating story told in Kindel's new edition of "18th Century Reproductions". Not only is it an authoritative handbook that, with picture and text, will delight you. Full of ideas, authentically presented. You may have a copy for the asking. Please send for it, handling and postage costs.

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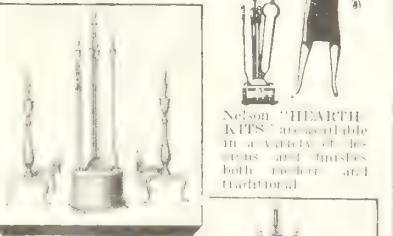
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FACTS ON FURNITURE FINISHING

(CONTINUED FROM PAGE 72)

PAINTING AND ENAMELING can have professional results if a few simple rules are observed. Normally, unfinished or stripped wood only requires three coats, the two undercoats being flat. A piece having many layers of old finish, peeling or having a generally bad surface should be stripped and refinished. If, however, a painted or enameled surface is in good condition, all that is necessary is to wash with strong soap and warm water to remove dirt and grease, rinse well, dry, and sandpaper lightly to remove gloss so that the old finish and the new will bind. One flat undercoat and a finish coat is usually sufficient. Naturally, if a light finish is applied over a dark color several undercoats may be required.

If mahogany or similar stained wood is to be finished a light color, first apply one coat of aluminum paint before applying the first undercoat as the stain or dye in the wood tends to bleed through paint or enamel.

When finishing a metal piece, such as an iron bed, a special prime coat should be first applied to prevent rust. Rust can be removed by rubbing it with steel wool. Clean off with a little turpentine. A quick-drying enamel is most satisfactory for finishing metal.

LACQUER SPRAY is preferred by many who feel that it gives a more professional result than painting, and is easier to apply. Lacquer sprayed on must be much thinner than usual, and it is advisable to use the thinner recommended by the manufacturer. Four coats are usually necessary but, as the thin lacquer dries quickly, three coats can be applied in a day. A spray gun can be rented from a paint shop for a nominal sum.

LACQUER should only be applied over a perfect surface. When applying by brush, do not go over the surface a second time. If the lacquer seems too thick, thin with the recommended lacquer thinner. Usually two coats are sufficient. Rub lightly with No. 00 sandpaper between coats. A very little wax polish applied from time to time keeps the lacquer in good condition. Do not apply lacquer over paint or enamel, as it acts as a remover and will not bind.

VARNISH must be warm to apply satisfactorily—with the room and materials around 70 degrees. Brush on first across and then lightly with the

grain. When more than one coat is required, allow varnish to dry hard, sanding lightly and dusting thoroughly between coats.

NATURAL OR BLOND FINISHES, so appropriate for modern pieces, can be obtained simply by applying one coat of white shellac. Apply this very quickly, as it dries rapidly. When this is thoroughly dry, cover evenly with a coat of wax and allow to dry for a few minutes. Polish with a very soft duster such as cheesecloth—first with a circular motion and then with the grain of the wood. Continue with a second clean duster until all the wax film has disappeared and the surface has an even lustre. If a deeper, wheat tone is desired use orange shellac instead of the white.

PICKLED OR ANTIQUE WHITE finishes, used so much by interior decorators, offer marvelous opportunities to transform commonplace pieces into something charming and smart. These light finishes are particularly effective for slimming down massive pieces, or for use against colored walls. Pine, because of its rougher grain, is best for pickling, but oak and mahogany lend themselves admirably to this process, too.

While professional pickling is recommended for your finest furniture, here is a successful method for your next-best pieces: Wash down with varnish remover (a slow-acting one is safest for amateurs) till all varnish is gone. If wood is still too dark, you may apply a bleacher before washing off with soap powder and hot water. Next rub with coarse steel wool No. 1 and allow to dry for 24 to 36 hours. Finally, coat with light gray paint, let stand for 48 hours, and rub down partially with steel wool.

For antiquing with white: Give the wood a coat of white paint which has been thinned considerably with turpentine. Do not apply paint to a whole piece of furniture at once but, for example, do the side or a drawer, as the paint should remain on but a few minutes and be wiped off while it is still wet. In this way some of the paint seeps into the grain of the wood, producing a silvery-white overtone which enhances period and modern pieces alike. When the paint is dry rub it down with No. 00 sandpaper, following the grain of the wood. Dust, and finish (Cont'd on page 75)

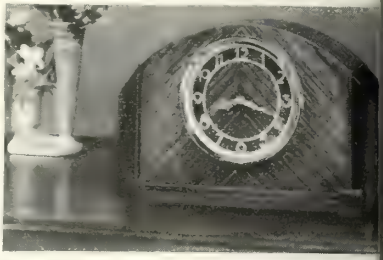
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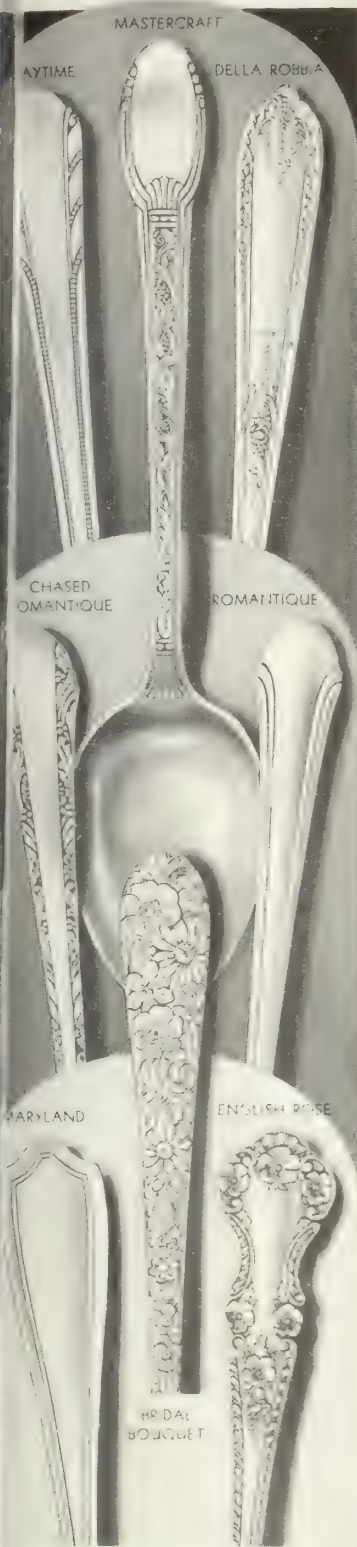
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FACTS ON FURNITURE FINISHING

(CONTINUED FROM PAGE 74)

with a wax polish. If a whiter finish is desired, apply several coats of the white paint, sandpapering between each coat.

Besides the interest in refinishing old pieces, more and more people are buying unpainted furniture and finishing it themselves. For now this can be had in an endless variety of period and modern designs which are a far cry from the old "orange-crate" type, and priced far below similar finished pieces. Unfinished modern furniture seems particularly in demand and the versatile "unit" pieces lend themselves to many distinctive arrangements. When buying unpainted furniture, discuss the desired finish with the salesman, for he undoubtedly will be able to give you many valuable hints. Also be sure that all pieces selected are of the same wood if an identical finish is desired.

When finishing or refinishing furniture be sure to:

Have all surfaces smooth and clean before applying paint or other finishes.

Buy good quality materials—they will give the most attractive and lasting results.

Have all necessary materials on hand before starting to work.

Save your fingers and simplify sanding by using a sandpaper holder with a handle which can be purchased at the paint shop for a few cents.

Clean brushes thoroughly when the job is complete: wash them well in turpentine and then soap and water, rinse and dry. If shellac has been used, however, brushes should be washed in denatured alcohol instead of turpentine.

Mix paint well before using. The best method is to pour off all liquid into another can. Stir the remaining material well, and then return the liquid little by little and mix thoroughly until the paint is of an even consistency.

Protect the surrounding floor and furniture with a covering of newspapers.

Mix an ample supply of finish, as matching is seldom satisfactory.

Experiment with small samples on bottom or back of furniture before starting to finish a whole piece, for it will be a shade or so different when dry and also slightly different in day and night light.

Always cover knots and pitchy spots with a coat of thin white shellac or aluminum paint.

Select brushes carefully, and if in doubt as to the type you require consult the paint salesman.

Brush paint back and forth well into the grain, always using flat paint for undercoats.

"Spread" enamel, lacquer or varnish with a full brush and, if possible, without rebrushing, in order to obtain a perfectly smooth finish.

Finish legs of tables and chairs first; turning the article upside down and resting it on another piece. The legs complete, right the article and continue with the top.

Remove skin which may have formed on the surface of a partly-used can of paint or other finish. If the skin breaks into small particles, contents of can must be strained through cheese cloth to avoid a lumpy, untidy surface.

Let each coat dry as hard as possible before applying the next coat.

Submerge brush bristles in the correct "keeper" when work is suspended. When left for more than a few hours, brushes should be suspended in the "keeper" by drilling a hole through the brush handle and threading it with a wire, thus preventing the bristles from becoming bent or curled. A combined can-handle and brush-holder which snaps onto a paint can is a useful gadget on sale at most paint shops.

CORRECTION ON CANVAS

In the "Questions and Answers" department of our September issue appeared a letter from a subscriber who had experienced trouble with plaster cracks. This subscriber mentioned having used canvas wall covering in two of the rooms, and our transcription of her

letter inadvertently implied that cracks had appeared in these walls as well as in those not so covered. This was not the case. The canvas maintained admirably its reputation as a dependable first line of defense against plaster cracks, whether in walls or ceilings.



A Place of Honor

In fortunate homes this fine old Grandmother type hall clock will enjoy a place of honor that will never be relinquished. As the years roll on its dignified style and mellow beauty will be increasingly appreciated and admired. If you want a distinguished gift, see this fine clock at leading furniture and department stores.

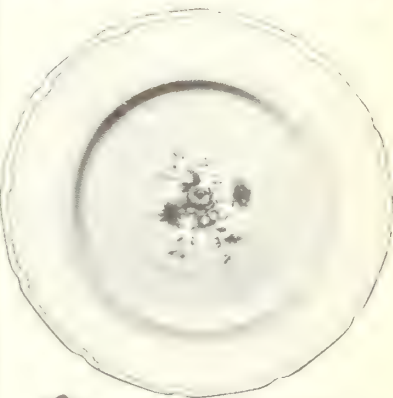
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Colonial Re-creations
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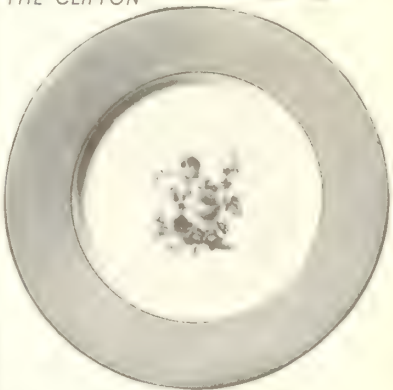
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PRIMROSES



THE CLIFTON



FOR THE FALL BRIDE we present two outstanding Royal Doulton Bone China designs; "The Burnham," with its neat gold edge, soft ivory ground, and bouquet of flowers in natural colorings; and "The Clifton," in a solid rim of turquoise and delicate floral center. Both at popular prices and each a gift to be treasured. "Old Balloon Seller" and "Primroses" are two of many popular figurines bearing the famous Royal Doulton symbol, invariably the mark of an heirloom of tomorrow. Write for name of nearest dealer; also for illustrated booklet.

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THE house equipment and homefurnishings shown in this issue of House & Garden are superlative in quality, sound in taste, excellent in value. These products are truly worthy of identification as House & Garden's Merchandise of Merit. They are featured in leading stores from coast to coast and may easily be recognized by the Merchandise of Merit Seal which they are privileged to bear.

The stores listed below have been appointed Official Merchandise of Merit Headquarters in their respective cities—the important shopping centers of the nation. Each of these stores carries a representative selection of the furniture, fabrics, china, glassware, silver, linens and household equipment presented in these pages. We extend to you a cordial invitation to visit the listed store in your community. May we advise that you look for the House & Garden Merchandise of Merit Seal when you buy. It is your guide to quality and value.

The list below will help you to locate the store nearest you which is now featuring Merchandise of Merit.

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HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 73)

Other features valuable to rosarians are the complete authoritative list of all the new roses of the world and of registered and patented roses, and the enlightening "Proof of the Pudding" department where reports are listed from growers the country over giving individual results on behaviour of the newer roses.

Space is lacking even to mention here the many other articles and "personal experience" reports on a variety of subjects related to roses and rose culture.

The indefatigable Dr. MacFarland has, in short, "done it again". In editing the 1938 Rose Annual—the 24th to appear under his guidance—he has collected impressive material and presented it in distinguished form.

THE LAWN: HOW TO MAKE IT AND HOW TO MAINTAIN IT. By Charles W. Parker. Boston, Mass.: Hale, Cushman & Flint.

Fourth of the books being published by the Massachusetts Horticultural Society in the series composing *The Gardener's Library* is this practical treatise on the making and subsequent care of the lawn. Though it is to the eye the simplest feature of the landscape about a home or within a garden, the lawn calls for a very high degree of art in the placing of its flat or curved expanse of velvety grass; an intimate knowledge of the soil which is its foundation and the kinds of grasses which will grow satisfactorily and keep green on the site available. It is not unusual that the large extent of the lawn desired is not within the possibilities of the site upon which it must be laid out; and it becomes necessary so to divide the space chosen, by tree and shrub planting with sweeping flower beds, that several stretches of lawn may be constructed at varying levels and still preserve the effect of extensive space with the flat spread of grass in the picture whichever way one may look.

For the successful achievement of the problem, with due regard to the overcoming of all difficulties at the least expenditure of time and money, this book is a dependable guide—from the borings into the subsoil to establish the level of the foundation, and the make-up of the top soil in which the grass is compelled to grow, to the kinds of grass which will take kindly to such soil as is available. It is this perfect suiting of soil to grass, and vice versa, which makes the flawless lawn.

The making of a lawn is a large and lengthy task, but it eventually is finished. The care of the lawn is a continuing operation, spread over many years, and it requires the closest kind of educated attention. As might be expected, the larger part of Mr. Parker's book is devoted to this minute care, and covers every possible problem that may arise—beginning with the caution against over-anxiety while the lawn is young, before it has had time to do its early growth; the weeding out of objectionable grasses; the almost continuous job of watering the tiny grass if the weather be dry; the sprinkling with chemical fertilizers at the proper moment; the rolling, to prevent inaccuracies of surface; patching spots of uneven growth—for which a "nursery" of the lawn grasses must be maintained; getting acquainted with the specific weeds which must be fought in every lawn—the larger the lawn, the more of them to be pulled; the endless battle with destructive beetles, grubs, worms and burrowing animals. Altogether, it is certain that a fine lawn is a luxury whose velvety surface is preserved only by constant care. The preservation of grass on terraces is also taken care of by Mr. Parker's indispensable book.

As a closing chapter, there is a condensed account of all the work required by the lawn, from early Spring to the Winter's snows, each necessary attention in its place. There are also a number of excellent half-tone engravings showing types of lawns, and line drawings are used freely to make plainer the necessary activities.

THE GARDENER'S ALMANAC. By Edward I. Farrington. Boston, Mass.: Hale, Cushman & Flint.

This first book of *The Gardener's Library*, a new series of Horticultural Handbooks issued by the Massachusetts Horticultural Society under the editorship of its Secretary, Edward I. Farrington, sets forth in brisk paragraphs a record of everything a gardener is required to think of during the year. For the amateur it is an indispensable director, telling him explicitly what to do and when. For the gardener of longer experience, whose memory is crowded with the infinitude of tasks in Nature's catalogue, it is a complete and never-failing reminder; from the first day of January, when he goes down into the cellar before breakfast to select some pips for early forcing from the Lily-of-the-Valley clumps, to the last day of December, about 10 P. M., when his wife calls from upstairs, "John, don't you think you'd better go down cellar and give the bay trees one more pail of water before the year's out?"

Naturally, for the Winter months the tasks are mostly indoors, but in the outdoor garden the mulching of the rose and bulb beds is on the docket, hedges and evergreen trees may demand rescue from heavy snows and, in the milder days, pruning and the collection of scions to be used later in grafting are agreeable occupations. Then, too, the birds require a shelter and a comfortable place to feed, with proper food provided regularly and abundantly. Added paragraphs list many other possible doings for more southerly latitudes. Indoors, in the cellar particularly, there will be bulbs, roots and other living things to be watched and shuffled around as the varying temperatures may require. There are garden seats to be repainted; pot-bound plants repotted; rhubarb shoots forced for early consumption; and all these things to be done in a hurry, for upstairs the new catalogues are coming in, and they must be studied and the order sheets filled out for the wants of the new year. In this minute fashion the things to be done are set forth for each month, so that nothing is forgotten at the time when it must be attended to if a truly satisfactory result is to be attained.

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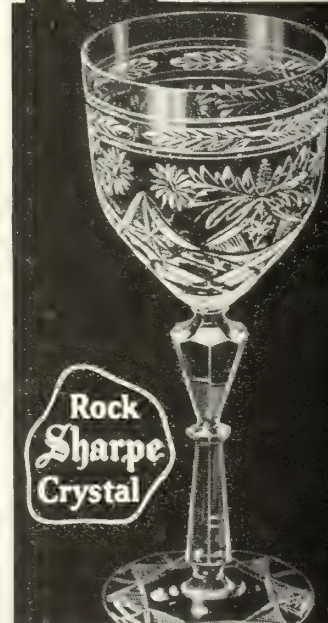
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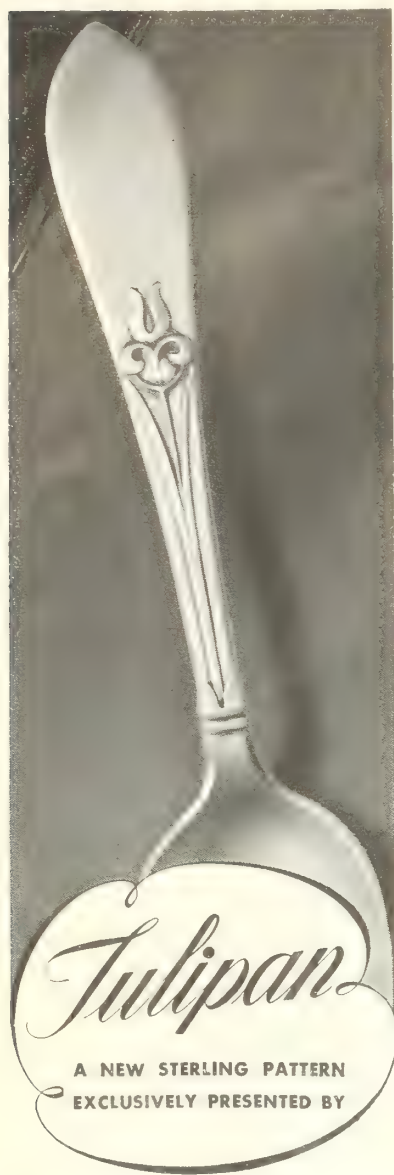
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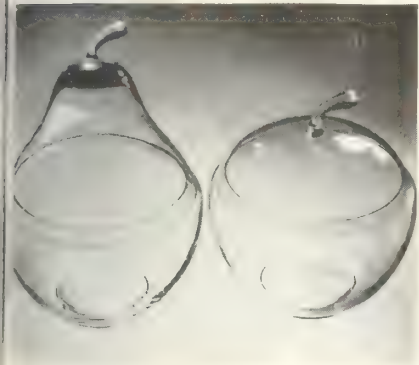
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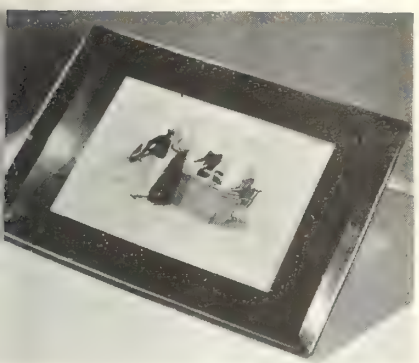
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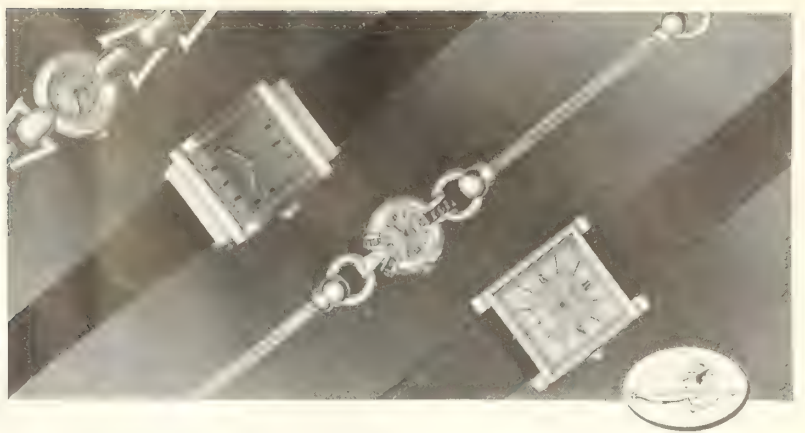
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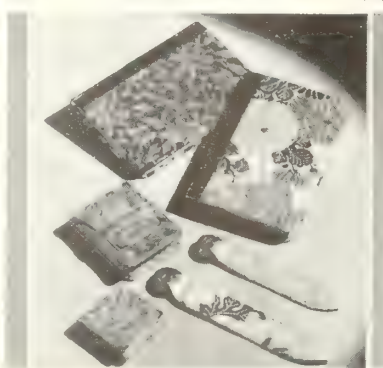


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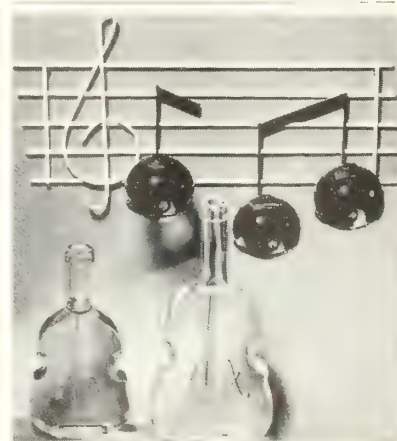
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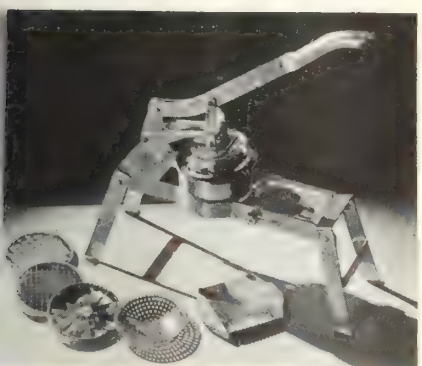
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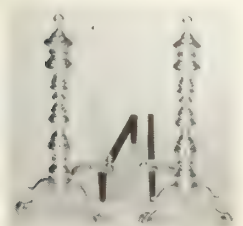


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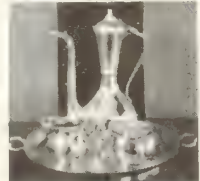


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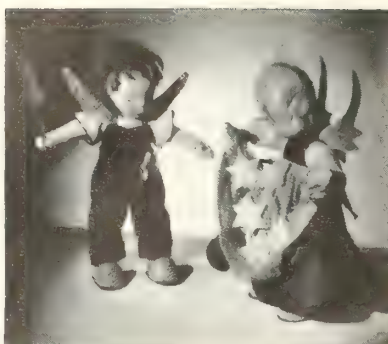
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Perfect choice for Colonial or 18th Century bedroom. The base is a charming copy of an old oil glassed lamp. The hexagonal 8-inch shade is decorated with copies of old Botany prints, mounted on linen, and bound in red, green or white.

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These charming angelic dolls skillfully executed of fabric, with feathers for hair. Movable heads. A joy to children, fascinating to grown-ups. Delightful in spirit for Christmas decoration. 8 1/2" tall.

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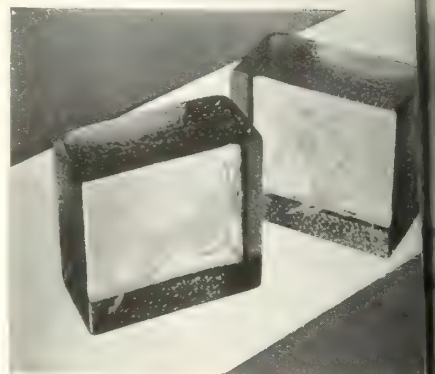
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SHOPPING



THIS very attractively designed name sign is of cast aluminum, surfaced to reflect night lighting or the headlights of a car. Besides your name it is decorated with your choice of dog and is supported by 24" high, weather-proofed wrought-iron ground stakes. Modestly priced at \$9.50. From the Garret Thew Studio, Westport, Connecticut



TAKE your stars seriously or not, you will appreciate these glass bookends with handsomely engraved horoscope. Decorated with any of the twelve signs of the Zodiac these modern bookends are the perfect birthday or Christmas gift. They are 5" square and 2" thick and cost \$4.95 a pair. Scully and Scully, Inc., 506 Park Ave., N. Y. C.

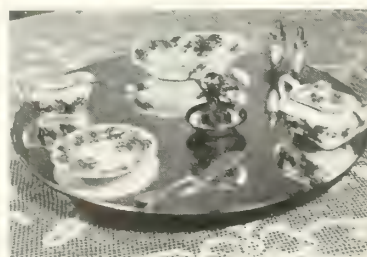


Nor just another monogrammed breakfast set but a startling buy with provisions for those who like plenty of morning coffee. One hot cup (with a cover) and two more in the tall coffee pitcher. This complete set of white china with your three initials in blue or black is only \$6 complete from Evelyn Reed, 524 Madison Avenue, New York City



A FRESH modern touch for country homes, college rooms or sun rooms. A natural rattan woven coffee table with either blond maple or pickled pine top. Size: 36" x 18". Extra little shelf to take the overflow. May be ordered camed in any color. Priced at \$35, it may be found at The Grand Central Wicker Shop, 217 E. 42nd St., N. Y. C.

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Put your dining table centerpiece to work — this revolving plateau mirror is as useful as it is decorative.

Polished Plate Glass with bevelled edge, metal ball-bearing base with felt protection, it stands less than an inch above table.

Small sizes may be used for cocktails or hors d'oeuvres and larger sizes will hold all the serving dishes used in the average meal.

Popular sizes are 16" at \$10, 18" at \$12, 20" at \$14. Other sizes from 14" to 24". Made in Mahogany 22" at \$15.

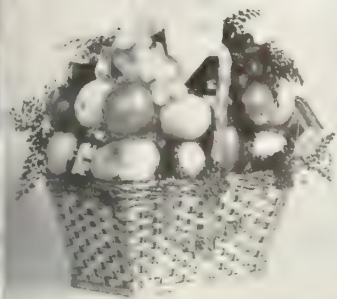
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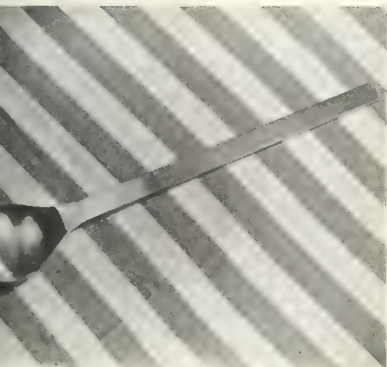
AROUND



THIS yummy-looking basket is crammed with succulent fruits including big juicy Royal Riviera pears that are so tender you eat them with a spoon. Also stuffed dates, apricots, pecans, candies, exotic preserves. Grand gift for special people. Weighs 30 lbs. Prepaid anywhere in U. S., \$10.98. Bear Creek Orchards, Medford, Oregon



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A "DRESSING spoon" to help you get the last smitch of savory stuffing out of the festive bird, lends a well-appointed air to your table. Long enough, 14 $\frac{3}{4}$ ", and strong enough to do yeoman duty. Star this on your Christmas gift list as a stocking filler. In heavy silver plate, the price is only \$1.25. From Robert W. Kellogg Co., Springfield, Mass.



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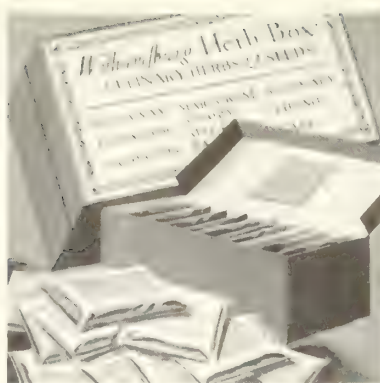
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Asheville Door Knocker
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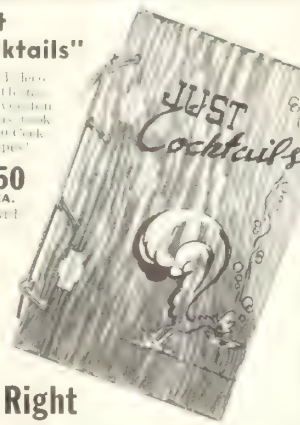
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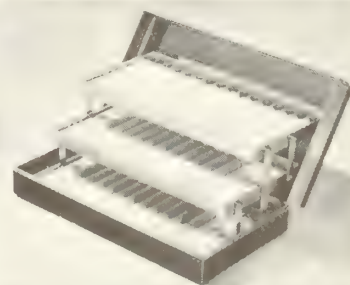
Authentic copy of an 18th century English scale lamp of brass with shantung silk shade. 27" high overall; scale plates each 5" diameter. Complete 20.00. China jardiniere with colorful flowers, 5.00 each.



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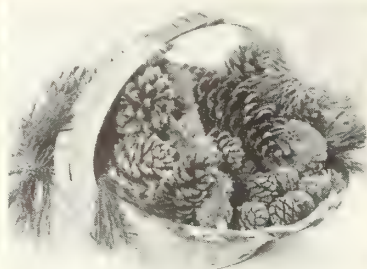


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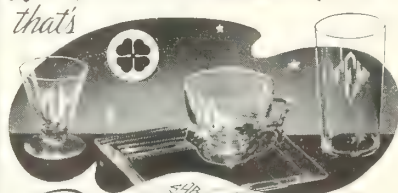
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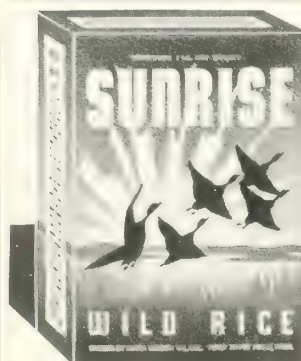
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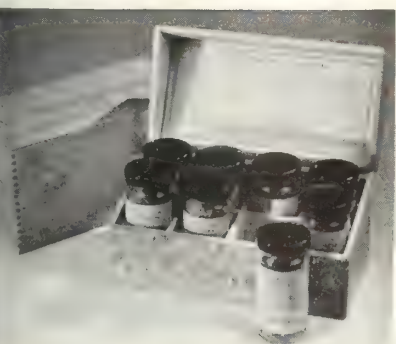
AROUND



CRYSTAL trophies for the hostess who likes "something different". These hunting horn glasses add a heady stirrup cup air to the simplest cocktails. The ducks are amusing and new for centrepiece or mantel decoration. Glasses, \$18.00 a doz. 6 1/2" duck, \$10.00. 4 1/2" duck, \$4.00. All from Abercrombie & Fitch, Madison Avenue at 45th St., N. Y. C.



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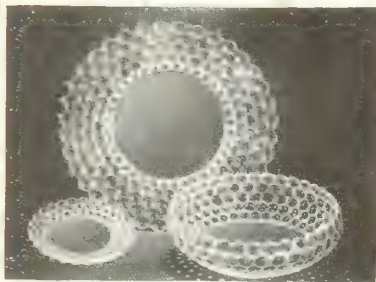
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Vale Barn
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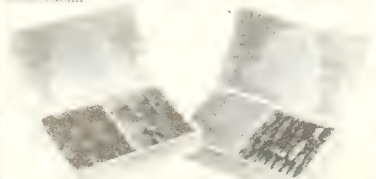
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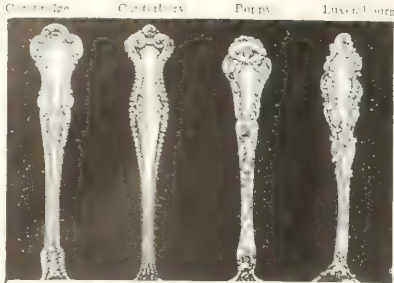
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3 1/2 pounds of taste pleasure. Specially packed for the holidays in Revere copper basket. Expressed to you—\$3.70.

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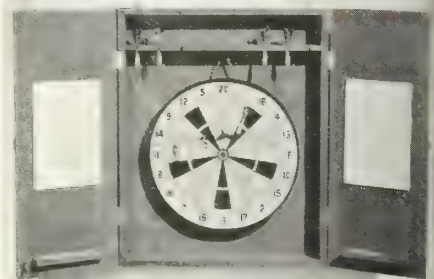
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SHOPPING

VICTORIA rules the day. even to influencing hobbies. And the newest collector's goal is a fine cache of silver in miniature, such as this Lilliput coffee urn, water pitcher, and candelabra. Wrought with the precision of heirlooms, the urn is \$28.00, water pitcher, \$12.00, candelabra, set of 2, \$12.00. From the Grogan Company, Pittsburgh, Pennsylvania



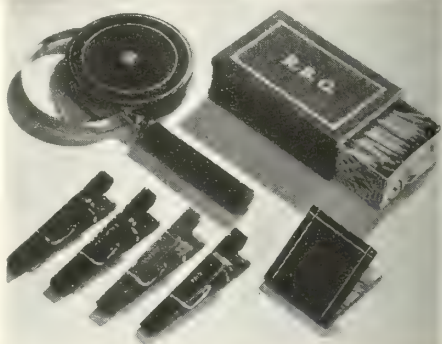
MODERN Robin Hoods covet this dart set. 24" x 30", the cabinet affords a background for the cork-covered target which is equipped with wire dividers to eliminate border shots. A grand gift for the canny hostess who knows a good game when she sees one. \$10.75 at F. A. O. Schwarz, 745 Fifth Avenue, New York City



HERE's a dessert your guests will remember—branded fruits put up in cognac. When served flambé they delight the eye and are delectable beyond words. They are Bing Cherries, Figs and Apricots. Pint jars \$1.45. Quart jars \$2.75. Also for the epicure, André Simon's French Cook Book. Price \$3.00. All from Bellows & Co., 69 E. 52nd St., N. Y. C.



"PAID", "Unpaid", "Answered" and "Unanswered" clips. \$4.00. Monogrammed match box with 300 safety matches. \$2.50. Mini-A-Frame for candid camera shots for holding from 2 to 12 pictures. \$1.50 to \$5.00. All in various colored baby calf. Magnifying glass with tooled leather sheath. \$6.00. Lewis & Conger, 6th Ave. and 45th Street, N. Y. C.



TASTEFUL, USEFUL NEW PIECES WROUGHT IN Sterling Silver

28514—Hurricane Candlesticks. Sterling silver bases and holders. Engrave 1 glass shades. 10 1/2-in. high (bases may be used separately as console sticks). Each 5.00, pair 10.00

28517—10-in. Sterling Silver Vase. Flared top. Good weight. Splendid value. 10.00

28516—8 1/2-in. Sterling Silver Vase. Like 28517, above. 6.50

FREE—New Catalogue illustrating hundreds of other grand gifts. Write

GEO. T. BRODNAX, Inc.

DEPT. 34

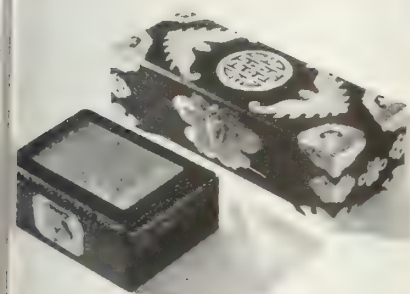
MEMPHIS, TENN.



AROUND



OVER rooftops, racing against time and the wind, the "Country Doctor" gallops his horse and buggy. This weather-vane etched sharp across the sky is distinctive for suburbs, country, or farm. Hand-made, of weather-resistant material, complete with compass for \$9.50. From Carlisle Metal Silhouette Studios, 1548 Main St., Springfield, Mass.



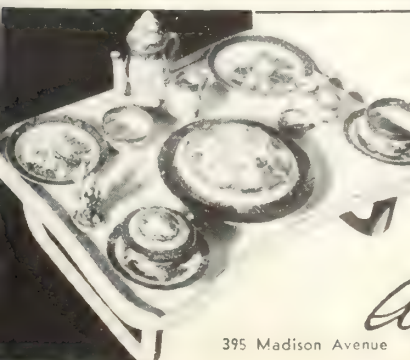
Just such boxes as these used to travel back to Salem in the old clipper ships. Today they add zest to 18th century living rooms, prove mercurially useful elsewhere. Charming for cigarettes, trinkets, or bridge decks. Both of Chinese teak-wood, with brass or simulated jade decorations. Both \$4.00 each. Coolcys, Inc., 34 Newbury Street, Boston, Mass.



HELP for the harassed hostess is this striking refreshment set in shining hammered aluminum. The 9" pitcher holds two quarts; the tray is 14" across. Tray, pitcher, eight water glasses, the set, \$5.50. Priced separately, the pitcher is \$2.95. Tray, \$2.25. Express collect. Order from Art Colony Industries, Inc., 54 West 3rd Street, New York City



For rum toddy tipplers and Planter's Punch fans, Mt. Gay Barbados rum. Aged in charred kegs. Delicious basis for all rum drinks. P.S. to epicures and cooks; 1 tsp. added to omelet, pudding, or mince pie—yum-m-m. The price for 4.5 qt., is \$3.25. Sent with free cocktail recipe book. Cedarhurst Wine & Liquor Co., Inc., Cedarhurst, Long Island



DINNER IN BED

ENGLISH SILICON CHINA
The famous "WHITE"
pattern, elegantly decorated with gold \$44.00
in "BRITISH SCENERY"
Linen pattern \$12.50

FOLDING BEDTRAY with
gold line, white, peach, tur-
quoise, cream \$12.50

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395 Madison Avenue

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The French Cuisine Equipment Shop



THE
BUFFET
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of hot soups or Frenches, is up to the minute in the MARMIITE CABARET. The food is kept piping hot. Mounted on a shining copper stand with brass legs and handles, the French fireproof pottery jar is heated by indirect alcohol flame.

No. 7 H 3 quart capacity \$15.00
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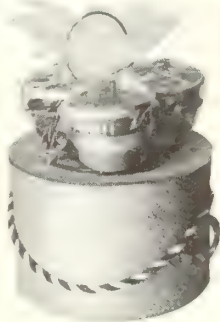
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Established 1877

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**RARE
IMPORTED
CHEESES**



PERHAPS your last chance! Cheese that's choicest of the choice . . . English Stilton AGED in PORT, Holland Edam AGED in SAUTERNE, English Cheddar AGED in SHERRY. In crocks with convenient wire rack server . . . in attractive, useful hat box. When emptied, racks and crocks are mighty useful.—A perfect gift. An Ideal Holiday Package for Yourself.

Set of Three 5 oz. crocks.....\$2.25

Set of Three 8 oz. crocks.....\$3.00

Check or money order. If West of the Mississippi River, add 25c for postage.

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DUTCHESS FOOD SPECIALTIES CO.

1945 Park Avenue, New York, New York

CANEWOOD FARM HAMS



**SUGAR CURED
HICKORY SMOKED
THOROUGHLY AGED**

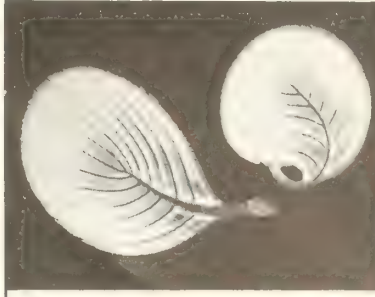
Cured on our farm these hams of the Old South are a rare delicacy. 9 to 20 lbs. 50c per lb., postage extra

Cured hams guaranteed to be the best
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cream-white leaves ridged and spattered with gold. platter 18" long 8.50. salad or dessert plates 21.00 doz. also available in plain cream at 5.00 ea. and 10.00 doz. respectively.



pitt petri

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CALIFORNIA FRUITS

Packed in Select Liqueurs

Branched Dates stuffed with Whiskey, Brandy, Cherry, Elder, Orange, Greenapple, Branded Dates, Stuffed Pineapple, Brandy, and Brandy, Whiskey, Apple.

Artificially packed in select liqueurs. Reduced "Treasure Chest" \$4.00

Chest of 6 ten oz. jars . . . \$4.00
Chest of 3 ten oz. jars . . . 2.50

Express and Postage Extra

Write for Free Descriptive Booklet

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Now you too may have

BILLY BAXTER

In your home



It's smart to have it delivered right into your pantry.

Billy Baxter is the world's finest line of carbonated drinks; the pet of Park Avenue, the favorite of the butler who will serve it, Billy Baxter will be a delight and revelation to guests in your home.

Billy Baxter is self-stirring—a unique feature, no spoon is needed—you will be intrigued.

Money back if you are not satisfied.

ACROSS THE STREET SERVICE
FREEPORT ROAD, CHESWICK, PA.

Deliver the number of cases, each containing 24 bottles of the same size and name (minimum 12 cases)	6 Oz. Soda Size 48 Bottles \$8.00	12 Oz. Club Size 24 Bottles \$8.00
Billy Baxter Club Soda		
Billy Baxter Sarsaparilla		
Billy Baxter Quinine Soda		
Billy Baxter Ginger Ale		



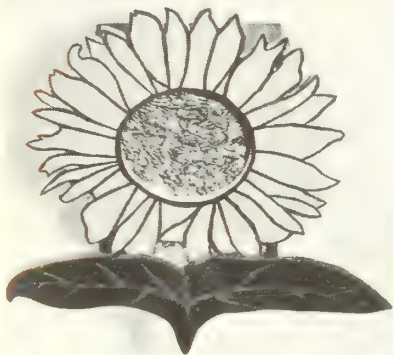
WHEN FLOWERS FADE

Jars still give interest and color to the garden.

Send 10¢ in stamps for brochure on Garden and Sun-room decorations.

GALLOWAY POTTERY
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3218 Walnut St., Philadelphia, Pa.



It looks like a sunflower, but it's a **BIRD FEEDER**

To entertain birds this winter—a bright Malcolm idea. Birds perch on the leaf platform to eat. Fills from the back, glass panel shows seed supply. Of wood, painted gay sunflower colors, weather proof. With 1 lb. of sunflower seed—\$2.95 postpaid.

U.S. made; send check or M.O.

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Garden and Terrace Furniture
Ornaments in Lead, Bronze and Stone
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Why not Christmas-shop this year the way thousands do—from your own comfortable chair at home? No milling crowds—no last-minute rush—no "same old", hackneyed gifts! Choose *unique, distinctive* gifts from as low as \$1— from this wide assortment collected from all over the world by America's Smartest Mail Order Gift House. Something for every man, on your Christmas list this year! *Free* collection on money back. Write today for this FREE book.

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Enjoy
Novelties, Accessories for the Home
Smart Gifts in Leather
Jewelry
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Greeting Cards
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Choice Garden Ornaments

Dancing Girl

Gracefully modeled forms of charming proportions, delightfully posed, can be used in a fountain, on pool or on a pedestal at the end of a short vista.

Lead 21" \$50.00
Lead 36" 150.00
Bronze 21" 95.00
Bronze 36" 250.00

GARDEN DECORATIONS

New illustrated catalog of distinctive bronze, lead, marble, terra-cotta, stone and composition items, priced in price from \$2.00 to \$100.00, on request.

When visiting the World's Fair, call on us at the World's Fair, 1111 W. 11th St., New York, N. Y.



Erkins Studio

Galloway Pottery on display

123 East 24th St., New York

Where can I find it?

You have seen travelers returning home laden with exciting shopping finds—with colorful pottery from New Mexico—authentic hand-hooked rugs from Virginia—fine furniture from a craft shop in New England—perhaps glassware or unusual silver. And you've longed to discover such things for yourself.

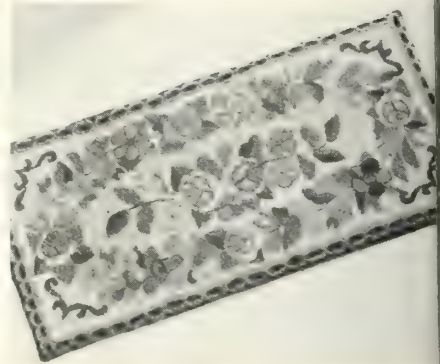
You can, of course—even without an actual tour of the country. You can find them in the pages of House & Garden. If it's a gift you're looking for, or an unusual accessory for your home, our "Shopping Around" columns will tell you where to buy it. And the price of a stamp will take an order clear across the continent, for whatever you desire!

SHOPPING

Your youngest would probably be twice as fond of geography if she owned one of these proud foreign dolls. They are also prize items for doll collectors. Polish peasant woman holding linen, or Spanish señorita of bright yarn, each 8" high, \$4.50. Chinese gentleman garbed in silk, 8" tall, \$6.00. Velvalee Dickinson, 714 Madison Ave., New York City



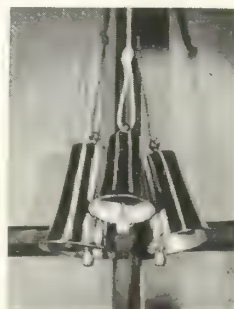
"Ring Around the Rosy" is the name of this hooked rug, copied from an old one in the Metropolitan Museum of Art. The colors are rose, blue, green and gold, in the same mellow tones as the original. The background is ivory with a "good luck" chain border. The size is 18" x 36". \$6.50 from Laura Copenhaver, "Rosemont", Marion, Va.



To enable you to whisk an assortment of delicacies to the table we suggest this chef's "kit": 2 cans clear green turtle soup with sherry, 2 cans crawfish bisque, 2 cans creole gumbo, 2 cans shrimp bisque, 2 cans turtle soup (Southern style), and 2 cans wet pack shrimp. \$3.50. New Orleans Delicacy Co., 3001 Coliseum St., New Orleans, Louisiana



HOSPITABLE gesture for your front door—a fine knocker copied in brass from the rope handle of an old sea chest. Charming for house in town or country, nice to insure an apartment door individuality. Large, impressive, 6½" high. For all its custom-made look, priced at only \$9.00. And you order it from Todhunter, Inc., 119 East 57th St., N. Y. C.



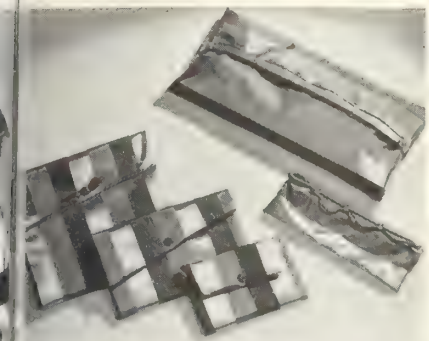
A Tuneful Trio

Cluster of Brass Bells with metallic ball and chain clappers. Large bell is 4½" H. The spiral silken cords are vari-colored. Cluster complete priced at \$3.75 set. (Shipping charges collect)

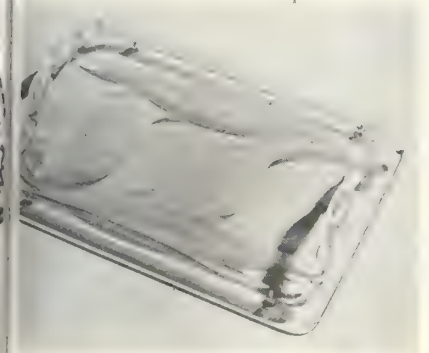
Carbone
INC.

342 BOYLSTON STREET, BOSTON

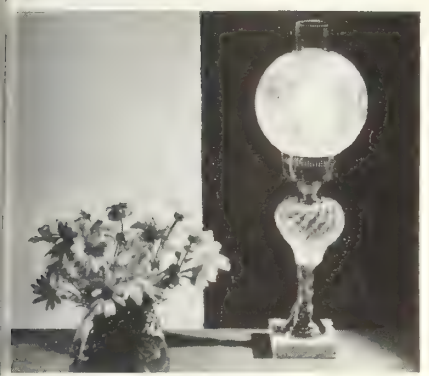
AROUND



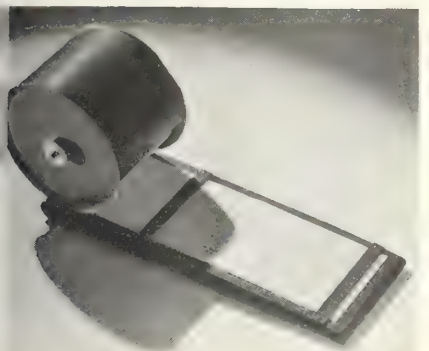
For tidy travellers, five little carry-all kits to keep you comfy on the wing. All the necessities of life—soap, cleansing tissue, tooth brush, wash cloth, and cosmetics stow neatly away in individual cases. Choose your favorite color: light or navy blue, wine, brown, or gray. Set of 5, postpaid, \$1.50. From the Yale Barn, Norfolk Rd., E. Canaan, Conn.



For serving tall frosted drinks in the manner to which they should be accustomed, this unique tray of hand-cut, sand-carved crystal. Decorated with a swashing baroque motif, and twisted "rope" handles easy for Jeeves to grasp. Ample size, 12½" x 18". For all this elegance, the price, \$18.00. Hall Galleries, Albert Steiger Co., Springfield, Mass.



A MERRY little oil lamp reminiscent of the century's turn. Charming example of Victoriana, it stands 18" high and is neatly wired for electricity. Set on a marble base, the brass column holds a spiral fount of opal glass, below the frosted, chimneyed globe. Shipped express collect, \$7.50 complete. Write to B. Paleschuck, 37 Allen St., N. Y. C.



No mistakes with telephone numbers or messages with this bronze finished Rollapad on your desk or telephone table. And although only 8¾" long it does not skid with the weight of your pencil. A 250' roll of paper, at least a year's supply, flows easily from the disk. It costs \$1.25 and comes from Daniel Low & Company, at Salem, Massachusetts

You Know THEY'D LOVE THESE SIGNS and WEATHER VANES

Hand Wrought By A Master Craftsman Of Old New England

Folder illustrating dozens of artistic designs is yours for the asking. Sturdy weather-vanes or dignified estate signs beautifully made by hand of strong, weather resisting metal. You'll love to select gifts from this large collection. Special designs on request. Prices reasonable; quality guaranteed.

CARLISLE'S METAL SILHOUETTE STUDIO
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No. 103 Flower Girl \$9.45
No. 62 Indian \$6.75

"BEHOLD THE FISHERMAN"

He riseth up Early in the Morning
And Disturbeth the whole Household
Mighty Are His Preparations
He goeth forth full of Hope, and when the Day is Far Spent He returneth,
Smelling of Strong Drink and the Truth is not in him.

A gift just made for an angler . . . large two compartment cigarette box in fine brown leather. The cowhide hinged cover bears the inscription in black and red.

\$10.00 Postpaid
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No. 5053. A comfortable rattan armchair. Exporting our specialty.

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How to become a CLEVER SHOPPER

Do you envy those clever shoppers who have a special knack for finding charming and unusual gifts—for discovering odd and lovely things for their homes? Make it a habit to study these "Shopping Around" pages, and you'll be one yourself!

For with their aid your shopping need no longer be confined merely to conventional channels; you can travel far from the beaten paths, into unexpected corners of the world. And, of course, you can always have fullest confidence in any shop you discover in House & Garden, whether it is next door, or half way 'round the globe!

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You may not know it, but you need one. So easy to arrange and keep pictures. So easy to show them to your friends. Pass the picture NOT the Album.

Beautifully made, each sewn pocket holds 12 prints up to 4 x 6".

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No. of Pockets	Small	Library	Slide-in-back
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Antiqued Cowhide*	4.00	7.50	10.00

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Complete catalogue on request

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A marvelous fire-place kindling from the gum cups of our Long Leaf Southern Pines. So easy to order — so delightful to use.

A Natural Woodsy Gift

These "Chips" are pieces of wood, bark, small pine cones and needles that have fallen into the "gum cups" and become saturated with rosin, pine oil and natural turpentine. Later boiled at the "still" they come out dry and clean and sparkling. No wonder at the touch of a match PINEY CHIPS are off—with a long lasting flame to start the logs without paper or small wood. Colorful and rustic — attractive on the hearth and in the fire.

DIRECT FROM OUR TREES

5 lbs. (15 fires)	\$1.00
25 lbs. (75 fires)	2.75
100 lbs. (A winter's supply)	3.90

All shipping charges paid by U.S.A. Express unless you tell us. (First use only, no return check.)

Littletree Company
Big Bayou
Warrington, Florida

PICTURE FRAMES
... to carry in your purse!

these smart folding frames that look like compacts! Perfect as gifts! 3" square size (above), \$2.50. 1¼" diam. round size (below), \$1.50. With one name engraved, 75c extra. Your choice of white, black, pink, blue and chartreuse.

Evelyn Reed
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From our new Christmas Catalogue . . . Mortimer, the jack-in-the-box, \$1.25; Fire Truck, 24 inches long, with bell and real water pump, \$3.50; Floppy Dog, 20 inches tall, \$2.25



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The New Schwarz Christmas Catalogue

66 fascinating pages . . . packed with a fairyland of over 750 new exciting toys. It's yours for the asking . . . fill in this coupon and mail it to us.

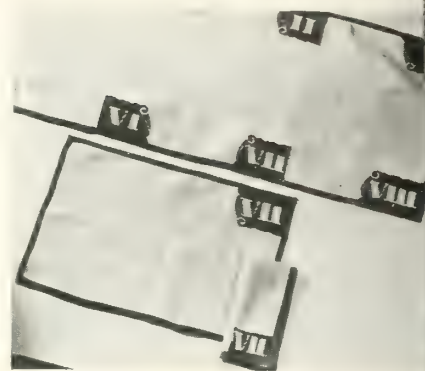
F. A. O. SCHWARZ, Dept. H
745 Fifth Avenue, at 58th Street, New York City

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Address _____

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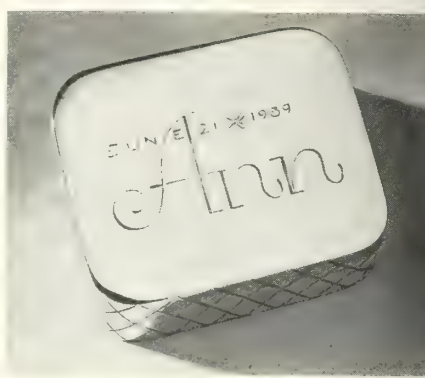
GALLIC ingenuity finds sprightly expression in this novel 17-piece luncheon set of cream linen with Roman numeral design. French imported linen with dubonnet, blue, green or yellow inserts, rayon raised lace edge to match. Runner, 8 mats, 8 napkins cost \$21.00 from James McCutcheon, Fifth Ave. at 49th Street, New York City



For the cheese fancier—a royal blue crock holding 1¾ lbs. of imported cheese. Cheddar in Port and Edam in Sauterne, each \$2.00. Gorgonzola in Brandy, \$2.25. Stilton in Port and Roquefort in Brandy, each \$2.50. Crock packed in useful inlaid bucket, \$1.50 extra. Add 50c for postage. Dutchess Food Specialties Co., 1945 Park Ave., N. Y. C.



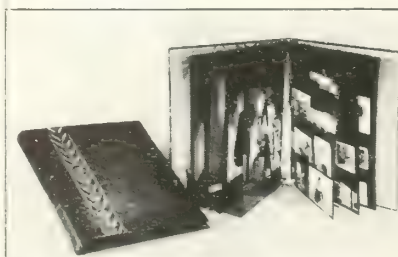
It is delightful to find something so personal as this little jewel or cigarette box designed by Tommi Parzinger. Hand wrought in sterling silver, it may be decorated simply with a name, or engraved with two names or initials and the date it becomes a charming anniversary gift. 3¼" x 2½". Price \$36.00. Parzinger, Inc., 54 E. 57th St., N. Y. C.



HEIRLOOM pieces: ivory china with mellow pink and copper lustre design in the Williamsburg pattern inspired by a dinner service of Governor Spottswood adopted by the Rockefeller Reconstruction at Williamsburg. The after dinner coffee cups are \$22.50 a dozen. Cream pitcher and sugar bowl \$3.00 the set. Ovington's, 437 Fifth Ave., N. Y. C.



Full Vision VISULOG



Appropriately called "The Book of the Month" it is truly the book for every month. This loose leaf album contains transparent pockets for large photos and pages with transparent pockets for snapshots and negatives. NO PASTING.

Leather cover	10" x 12"	\$12.50
Leatherette	10" x 12"	5.00
Leather cover	8" x 10"	7.50
Leatherette	8" x 10"	3.50

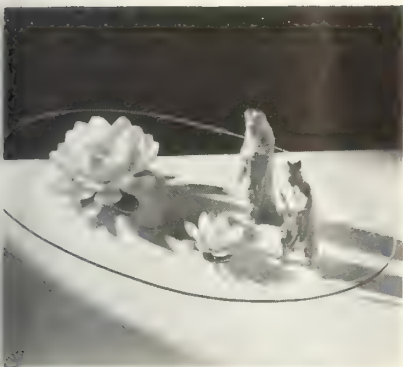
Colors Tan, Brown, Green, Red
Initials stamped in gold ERLH.
if not as company order.

FROELICH LEATHER CRAFT CO.
43 West 16th Street New York

AROUND



MERRY and useful little gift to "squirrel" away until Christmas Eve. This attractive "household set" pencil case holds twelve bright pencils with assorted markings such as "keep me on the desk", which may help to keep each pencil where it belongs. Just 75c for the set. You can order it from the Abbott Pencil Co., Grosse Pointe, Michigan



It is worth remembering that a low centerpiece makes conversation fly—and a gay, unusual one insures a dinner party. Decked with little wooden figurines and pale yellow water lilies, this bowl is \$3.50. The priest and Manchu princess, ea. \$2.50. Small lily, 25c. Large, 85c. Carole Stuppell, Ltd., 507 Madison Ave., New York City



GIFTS to the flower lover—vases in which she can arrange bouquets in entirely different moods. The celadon green "pillow" vase with teak wood stand measures 8" high and is \$7.00. The white octagonal bowl, scalloped petal-fashion also has a teak stand and is 3½" high and is \$4.00. Both from Yamanaka & Co., 680 Fifth Ave., N. Y. C.



THE pleasure of receiving mail is increased a hundredfold when it awaits you in this handwoven rustic basket. It is made of pounded brown ash stained a rich deep brown, and is so well made that it will last practically a lifetime. A grand gift for friends living in the country or suburbs. \$1.25. Order from Albert J. Nicola, Enfield, Me.

For the Traveled:

Choice of 100 "travel-size" models, 9" waterline, \$5.00 postpaid. Photo shows Veragua, Manhattan, Queen of Bermuda.

A gift that lures romance—the love of the sea—the remembrance of glorious days at sea. Authentic ship models hand made to scale, colorful, beautifully finished. Send names of ships and \$5.00 each for "travel" sizes. Folder B shows other sizes, model models, etc.

VAN RYPER, Vineyard Haven, Mass.

Model builders for steamship lines and the U. S. Maritime Commission



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The 1939

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Comes Right to Your Door!

A postcard to us. And then straight to you...a world of Christmas gift suggestions via our new edition of the "Christmas Trail." Suggestions spill from its pages... stimulating, unusual. Here you'll find remembrances for men and women who play outdoors, for the home, for the hobbyist, for "problem" people. It means the pleasantest sort of holiday shopping...made possible by "The Greatest Sporting Goods Store in the World" Send for it today.



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NEW YORK

CHAISE LONGUE THROW and PILLOW—Trapunto Hand-quilted in the new Credo crepe—The set \$35

Matching BOLERO JACKET—\$12.75
Matching ROBE (not shown) \$35

816 MADISON AVENUE • Between 68th and 69th Streets
Also at Greenwich, Connecticut

suave modern DINING ROOM...



Oak has never been molded to smoother, trimmer lines than in this exclusive Modernage design... created for our exciting exhibition house in the Town of Tomorrow at the Fair! Conceived as a permanent contribution to modern design, it is sturdily fashioned of the finest rift oak with all the niceties of detail one would expect of cabinet-work built in our own shops. Three new finishes on this traditionally desirable wood: pale beige with a hand-rubbed pigmented grain—the smart tinted rose-quartz finish, a warm, glowing tone—and sleek slate grey.

Illustrated booklet available.
Send 15c to cover mailing.

Modernage
162 East 33rd St.
New York

"Bernina"

The set for 8, \$48
(17 monogrammed pieces)

The set for 12, \$70
(25 monogrammed pieces)

MOST striking of all new Mosse Luncheon Sets; self-striped Swiss linen in a choice of 8 fascinating colors with appliquéd monograms.

Jade
Coral
Turquoise
Rose Beige
Chartreuse
Powder Blue
Lemon Yellow
Platinum Gray

mosse Linen

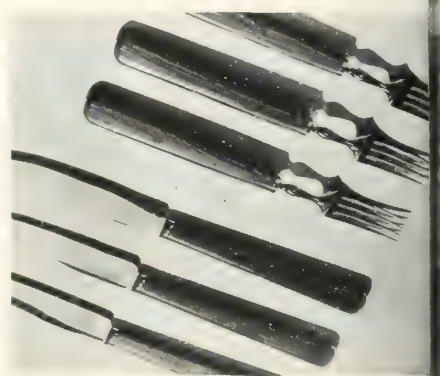
659 FIFTH AVENUE, NEW YORK

SHOPPING

EXCITEMENT for nimble fingers, a sampler in a favorite provincial trend. Size, 13" x 11". The design is finished, only the background needs filling in with simple half-stitch. For a song, your initials may be worked into a corner of the design. Priced at \$2.25. Requires 4 skeins of wool, each 25c. From Alice Maynard, 558 Madison Ave., N. Y. C.



MEN can live by steak alone—so most men will tell you. And if your lord and master follows this rule, consider this grill set of stainless steel. Smart natural cocus-wood handles, knife-blades that are razor-fine. Made in Sheffield, England, they come priced at \$16.50 doz. (6 knives, 6 forks, or 12 knives.) Hoffritz, 551 Fifth Avenue, N. Y. C.



A THOUGHTFUL welcome to returning travellers is a carefully selected menu of Vendôme specialties. Delicacies include anti-pasto, yellow tomato juice, turtle soup, smoked trout, Prague ham, asparagus, French peas, chutney, wild strawberries, oyster nuts, Rye-crisp, coffee, mints, etc. \$10. Vendôme, 415 Madison Ave., N. Y. C.



IN small apartments where inches matter, this foldaway table will seem heaven-sent. Lightweight, easy to whisk about from one room to another. Extends to 24" x 19" size, folds into minimum space. 29" high, it can double for serving or solitaire. Mahogany or walnut finish. \$6.50, express from Nesa Gaulois, 721 Lincoln Rd., Miami Beach, Fla.



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As on all monogrammed articles, underscore initial of last name and send check with order. Postage prepaid within 300 miles. Send for list of other monogrammed gifts.

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General Motors Bldg. 1775 Broadway, N. Y. C.

ROUND



SCOUTING for amusing gifts for your Christmas list? Here are three "finds". In sterling silver, with two or three letter monogram. The paper knife is 5½" long, costs only \$5.25. The silk book marker ends in a paper cutter, costs just \$3.10. And the handy little bill clip is \$2.15. Sent postpaid, Madolin Mapelsden, 825 Lexington Ave., N. Y. C.



FLOWERS to bloom the year round are these processed porcelain glaze rose or daisy clusters. A damp cloth will always restore their pristine freshness. Single flower pots are priced at \$1.50; cluster flower pots are \$2.95. In soft colorings of pink, mauve, blue and yellow. They come from Gordon Waldron, 620 Fifth Avenue, New York City



EVERY well-dressed dog should have at least one of these smart "Boston Strollers". They come in white, black and a variety of colors, with matching or contrasting handles. \$1.00. A little indoor Chaperone dusted around soon trains Fido not to nap on forbidden furniture. \$1.00. Both from the Sudbury Laboratory, Linden St., South Sudbury, Mass.



PROMPTNESS is the courtesy of kings, and to make the man in your life royally prompt simply present him with this handsome electric clock of hazel pigskin thonged around with a lighter shade. It is 5½" square, for A.C. current only. Price \$9.95. It comes from Lambert Bros., Lexington Avenue at 60th Street, New York City

Iron Foot Scrapers

101 102 103 104 105

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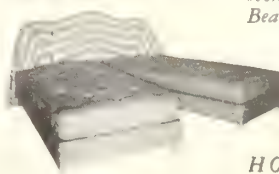
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The ensemble illustrated: Corded, tasseled, down-and-hair upholstered antique satin headboard, matching spread, two oversize Simmons Beautyrest mattresses, two Beautyrest box springs . . . complete, \$490.



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MIAMI BEACH invites you South for the winter with a new, colorful booklet filled with suggestions and pictures of things to do and places to see. There's an attraction for every taste—whether you plan for zestful, active sports, or utter rest and relaxation. Write to MIAMI BEACH CHAMBER OF COMMERCE, DEPT. G-11, MIAMI BEACH, FLA.

HAWAII tells its alluring story in a booklet (send for it if you have a ghost of a chance to travel westward). The spell of enchanted islands carries over into the fine photographs, and the very names of places such as Honolulu, Waikiki, Oahu! MATSON LINE, DEPT. G-10, 30 ROCKEFELLER PLAZA, N. Y. C.

ENCHANTING NEW ORLEANS gives you fascinating glimpses of the Crescent City in pictures and describes the customs and architecture of three nations which have made New Orleans so unlike any other city in America. Its history is traced from 1718 to the present day, and there are many suggestions on what to see and where to go in New Orleans and the vicinity. ILLINOIS CENTRAL RAILROAD, DEPT. G-11, CHICAGO.

TUCSON. A pictorial booklet tells the "complete facts about life in the land of sunshine," and the scenic splendors of this Arizona resort—caves, cactus forests, Indian ruins, historic missions—not forgetting the modern accommodations available for guests and residents. Write to SUNSHINE CLIMATE CLUB, 1959A RIALTO, TUCSON, ARIZONA.

Gardens

STUMPP & WALTER'S Bulbs for 1939 features five new exhibition tulips—"Yellow Giant," "Dido," "King George V," "The Bishop," and "City of Haarlem," and—for a beautiful early blooming garden in the Spring—lists advance offerings for fall planting of standard and new varieties of hyacinths, daffodils and tulips. STUMPP & WALTER, DEPT. H, 132 CHURCH ST., N. Y. C.

FALL BULBS 1939. Max Schling's fall catalog features the new tulip, "Ray," a lily-flowered variety and the outstanding new tulip produced in Holland, and shows in full color a gorgeous collection of tulips of every variety, iris, peonies, hardy border and rock plants and hybrid tea roses. MAX SCHLING, SEEDSMEN INC., DEPT. G-11, 618 MADISON AVE., N. Y. C.

SPRING FLOWERING BULBS. Henderson's new double May-flowering tulips, "Coxa," "Mount Tacoma," and "Eros" are shown in full color on the front cover of this handsome catalog, which contains complete lists of bulbs for the spring garden and the winter window garden. Vines and fruits for autumn planting are also shown. PETER HENDERSON & Co., DEPT. G-11, 35 CORTLANDT ST., N. Y. C.

HENRY A. DREER'S 1939 Catalog features the magnificent May-blooming tulips, "Scarlet Beauty," "Yellow Giant," and "Scotch Lassie," and lists many other giant varieties, hyacinths, daffodils and small flowering bulbs. There are also full color pictures of "The Dreer Dozen"—ever blooming hybrid tea roses, and other varieties for fall planting. HENRY A. DREER, INC., DEPT. G-11, 1306 SPRING GARDEN STREET, PHILADELPHIA, PA.

JACKSON & PERKINS' first retail catalog lists all the "J. & P. Preferred Roses," with over 50 full color plates showing their patented varieties and old-time favorites. Special sections are devoted to McGredy's New Irish Roses, Floribundas, Hybrid Teas and Climbers, with photographs showing planting directions and cultural care. JACKSON & PERKINS Co., DEPT. G-11, NEWARK, NEW YORK.

B & A SELECT ROSES FOR EVERY GARDEN. This colorful broadside contains a generous listing of the new Brownell and Dr. Cross Roses and important additions to the Roses not listed in the Spring catalog, including many patented varieties. BOBBINK & ATKINS, DEPT. G-11, RUTHERFORD, N. J.

BURPEE'S BULBS is a colorful catalog listing hundreds of varieties to plant now for beautiful Spring gardens. There's a section on bulbs for indoor winter flowering and one on perennial flower seeds—plants that live on for years. W. ATLEE BURPEE Co., DEPT. G-11, BURPEE BLDG., PHILADELPHIA, PENNSYLVANIA.

Silver, China, Glass

TABLE CHARM from Dawn to Dusk. In this book, six leading decorators set distinguished and original tables for every occasion from an informal company breakfast to a formal dinner—harmonizing beautiful patterns in Heirloom Plate with related china, silver and glassware. Send 10c. HEIRLOOM PLATE, DEPT. G-11, ONEIDA, NEW YORK.

IMPERIAL CANDLEWICK is a circular describing an Early American crystal pattern of modern simplicity, blending beautifully with any decorative motif. Jewel-like tufts from which the design derives its name edge the more than 100 pieces in the service. IMPERIAL GLASS CORPORATION, DEPT. I, BELLAIRE, OHIO.

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MORNING, NOON AND NIGHT is a little book on the etiquette of correct table setting, with pictures of smartly served meals—photographed course by course—at noted hotels. It includes close-ups of the fine Wallace flatware. Send 10c. WALLACE SILVERSMITHS, DEPT. G-11, WALLINGFORD, CONN.

SILVER ON THE WELL-SET TABLE is Gorham's authoritative text on "how to entertain with style in the modern manner". It pictures delightful table settings for every occasion, arranged by Robert Locher—with comments on silver and service, correct course charts, and a selection of 27 popular Gorham patterns. Send 10c. THE GORHAM Co., DEPT. G-11, PROVIDENCE, R. I.

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CATARACT-SHARPE'S new folder shows how you can add glamour to a modern dinner table with the use of "Kyher" stemware—a sparkling hand-carved crystal in sizes from goblets to cordials. Write to DEPT. N-1, CATARACT-SHARPE MFG. Co., BUFFALO, N. Y.

HEISEY'S, in a series of little folders, features four attractive glass patterns, "Whirlpool," "Ridgeleigh," "Crystolite," and "Crimoline" to add distinction to your hospitality and charm to your daily table. Items range from nested ash trays and cocktail shakers to jam jars and flower vases. A. H. HEISEY & Co., DEPT. G-11, NEWARK, OHIO.

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ALVIN offers folders on the newest patterns in sterling, with a price list to help you plan your flatware service. There's one on Mastercraft, a contemporary pattern; and on the popular Bridal Bouquet, Maytime and Chased Romantique. ALVIN SILVERSMITHS, DEPT. G-11, PROVIDENCE, R. I.

THE BRIDE SELECTS Her Table Silver answers dozens of questions . . . "What pieces of flat silver do I need first?" . . . "Can I buy one piece at a time?" . . . "What is the etiquette of marking silver?" . . . "How much does engraving cost?" . . . and many others. LUNT SILVERSMITHS, DEPT. M-11, GREENFIELD, MASS.

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GEORG JENSEN GIFTS—60 pages of them—are displayed in this catalog showing more than 180 distinctive pieces of silverware, crystal from Sweden, porcelain from Denmark; practical gifts for the home; exciting gifts for personal use. GEORG JENSEN, DEPT. G-11, 667 FIFTH AVENUE, NEW YORK CITY.

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HOW TO CHOOSE A FINE PIANO. Haddorff tells you all you should know about a piano under chapter headings of "So You're Going to Buy a Piano," "Portrait of a Good Piano," and "Now You're in the Store—Choosing!" It stresses the importance of tone, touch and certain preferred characteristics in design. HADDORFF PIANO COMPANY, DEPT. G-11, ROCKFORD, ILL.

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(Continued on page 19)

BOOKLETS

CONTINUED FROM PAGE 18

Bedding

DE FOR THE BRIDE offers a new approach to the sheet and pillow problem, by working out a series of plans for small and large homes—quantities, sizes and prices—and chart of new colors and designs—msutta Supercalc. WAMSUTTA DEPT. G-11, NEW BEDFORD, MASS.

FUL SLEEP. Do you know why you often become too short? How to get quality? How to make a bed, and to launder and care for it? It's all told here by an expert. & MOHAWK COTTON MILLS, INC., 1-11, 801 STATE ST., UTICA, N. Y.

and its Relation to Health is a story of a mattress built for comfort and durability. It tells the history of gives advice on proper rest—piece-by-piece mattress patterns and attractive rooms. OSTERMOOR & Co., DEPT. PARK AVE., N. Y. C.

Floor Coverings

ET MAGIC, by Clara Dudley, teaches you to choose wall-to-wall carpet, broadloom rugs. It gives you complete room schemes, in full color. A decorator selects not only the carpet but harmonizing draperies, furnishings and wallpaper. ALEXANDER & SONS CARPET CO., DEPT. A, 295 FIFTH AVE., N. Y. C.

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TREAU LIQUEUR. In addition to serving this liqueur straight after dinner with brandy, there are many other ways made with Cointreau. This book gives recipes for many refreshing drinks. For your copy, write to NE VINTNERS, DEPT. G-10, 630 AVE., N. Y. C.

OR-TESTED RECIPES offers suggestions for the gourmet—ways to use wines not only in drinks, but in baking of desserts, and in such delicate dishes as baked beans or tuna sherry. THE TAYLOR WINE CO., DEPT. G-11, HAMMONDSPORT, N. Y.

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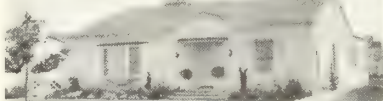
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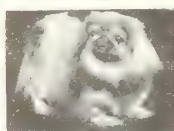
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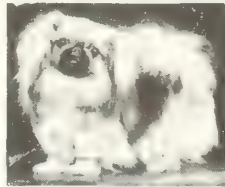


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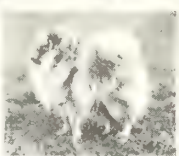
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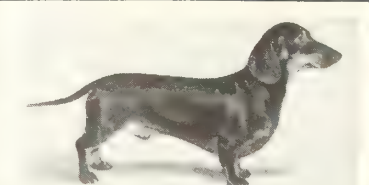


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YOUNGSTERS

The Shetland half of this little Sheepdog's name furnishes a clue to the country from which he comes as well as to his small size. Like all other animal inhabitants of this group of barren islands, the Shetland Sheepdog is diminutive in stature partly from environmental influence and partly from evolutionary tendency.

Only little horses, cattle, sheep and Sheepdogs can thrive in a country where food is far from plentiful even for the human population, where every available inch of space is required for the few crops, and where the climate is such that only the hardiest and smallest specimens can thrive on the wind-swept and weather-beaten terrain which is entirely surrounded by the sea. Even the name of the breed has been shortened to the diminutive—"Sheltie".

The real origin of the Sheltie is not known from records, but history has it that small working Collies, then called Sheepdogs, were imported into the Islands from Scotland and became the basis for the gradual decrease in the size of the breed, aided in the beginning by crosses to little dogs of different breeds brought to the Islands by fisherfolk during the summer season. Among these foreign types, the yellow Iceland dogs with smutty muzzles and pricked ears played a prominent part, as did subsequently dogs of the old Toy Spaniel type.

In the early days of the breed the requirement of working ability was the chief measure by which matings were made. In this way the qualities of hardiness, endurance, soundness, bone and substance were bred into the breed and demanded by the standard, accompanied by speed, alertness and tremendous intelligence.

The name of Sheepdog has long been considered a misnomer for the breed in many ways. The original title was Shetland Collie, but because the dogs of the old days bore slight resemblance to the show Collie, the Collie breeders successfully objected to such use of the name and the term Sheepdog was submitted as a compromise by the Kennel



He can herd sheep, and cattle, guard the grounds of his master, and protect the property from maraudings of both man and beast

HOUSE & GARDEN

club. "Sheepdog" suggests in many minds a dog larger than the prefix Shetland would denote and at the same time detracts from the idea of the Sheltie's desirability as a house-log and companion.

But it must be remembered that Sheepdogs are not necessarily large. Witness the work done at trials by the small working Collie that is little larger than some Shetlands. A small dog runs and turns faster than a larger one and farmers prefer the dog requiring little space and less food. For generations Shetlands have done the work of their forbears in the British Isles and even the Welsh Sheepdogs have been frequently crossed with them. Their work in obedience trials rivals that of the far bigger breeds with which they have to compete.

If the term Sheepdog is detrimental to the Sheltie because of his size, it is equally so to his propensity as a pet and companion for which part he is pre-eminently fitted. In fact, one is more apt to lose sight of his usefulness because his appearance and aptitudes make him so much to be desired as a house-dog.

He is the right size, with a large range of Collie colors and markings to choose from and a remarkably affectionate and docile nature. The very hardships of his ancestors have made him the desirable dog he is today, requiring little food, inclined to cling to one family and to one home, which keeps him from roaming, and to be a naturally obedient dog with an instinct for guarding and watching persons as well as their property.

But his dual rôle of working dog as well as companion must never be lost sight of nor his ideal capacity for being a town dog in Winter and a country dog in the Summer when he may give full vent to his love for freedom and farm life, his joy at going to walk in the woods always with his owner, and his grace at leaping and racing over field and obstacles, or his fun in being a playmate for young people.

In character and disposition the breed has not changed since the early days when its engaging ways endeared it to the few who were fortunate enough to find the dogs in their far-away home.

In looks they have altered somewhat from the rather nondescript little dogs which were bred for work alone. The show (Continued on page 22)

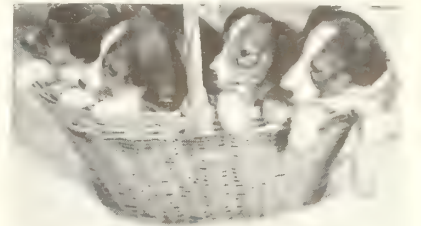


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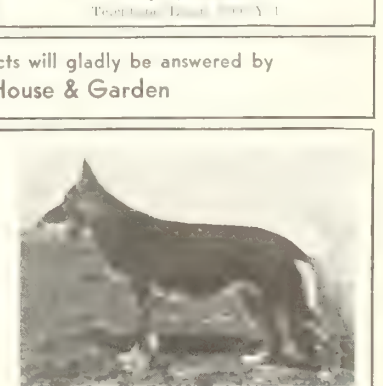
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But to breeders who have the betterment of livestock at heart, the Shetland Sheepdog presents one of the most fascinating of breeding problems. Fortunately for its welfare there are several people with a knowledge of scientific breeding, or a background of successful breeding practice behind them, now tackling this and it should not be long before quality in quantity can be produced. Each year shows tremendous strides toward improvement of type, and when the goal is reached there will be no limit to the heights this little dog—little in size but great in potentialities—can attain in justified popularity.

But no matter how numerous Shelties become in the future they will never become commonplace. They have too great a variety of color and too definite an individuality for that. All shades of sables, ranging from gold through orange to very dark browns, depending on the degree of black shading; all shades of the blue-gray merles in many patterns, from silver to steel; and blacks with all degrees of white and tan markings make as wide a color choice as there is in any breed. The best thing about them is that no two Shelties will ever be the same in personality. They are like so many little people more than so many little dogs.

—C. E. COLEMAN

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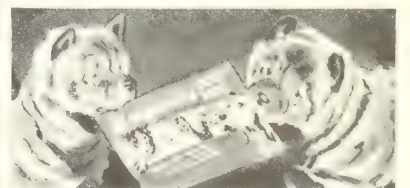
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Antebellum fashions live again in Ivan Dmitri's photograph of Melrose. See picture on page 31

November, Section I

House & Garden

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In the Next Issue

291 CHRISTMAS GIFTS was the title of the Second Section of our December 1938 issue. We have not yet made our final selections from the wonderful new gifts that are now filling our offices and overflowing into our hall, but we are sure the relentlessly discriminating editorial eye will pass more than 500 of the unusual presents we have assembled from far and near for our 1939 Christmas issue.

OUR FIRST CHRISTMAS issue, featuring a Second Section devoted entirely to Christmas gifts, was published last year. We were frankly somewhat surprised at the large sale it enjoyed on the newsstands. We have constructed the Second Section of our December 1939 issue on this same time-proven plan, but we think we have done a rather better job of gift selection. We are confident that our Christmas issue will be even more helpful to our readers this year than last.

THE FIRST SECTION of our December issue presents many interesting and beautiful houses and interiors, beginning with a very fine house in San Francisco and continuing through the last entries in our 1939 Architectural Competition. Editor-in-Chief Richardson Wright contributes his annual Christmas editorial—a much looked-for event among HOUSE & GARDEN readers. And we have many other articles which you will find filled with the true spirit of Christmas.

Richardson Wright, *EDITOR-IN-CHIEF*

Henry Humphrey, *Managing Editor* Arthur McK. Stires, *Architectural Editor*

Joseph B. Platt, *Decorating Consultant* William E. Fink, *Art Editor*

Elinor Hillyer, Harriet W. Burket, Virginia Hart, Polly Hunt, R. W. Carrick, G. H. V. Baker, *Associate Editors*

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The Bulletin Board

Drought and Winter. The effect of the prolonged drought in several parts of the country this past Summer is easily observed. Herbaceous borders are nowhere near as high as in years of normal rainfall. Lawns, of course, suffered grievously, but Fall rains have brought many of them back to fairly good condition. Their existence threatened, hosts of annuals hastened to complete their life cycles—flowered and set seed and were finished before their usual time.

A lily in our garden which had never before flowered until the end of September was through its blossoming by the first of the month and its seed pods were already beginning to swell by the 15th.

Curious gardeners might make note of this unaccustomed speed and observe just what effect the plants will show after a Winter's rest. Will they catch up and act normally next year? Or has the hastening lowered their normal vitality?



Elegant Color Scheme. There were times in the South when our ancestors went quite giddy with their conception of interior color schemes.

Visualize this suggestion made for a "great" house living room: facings to doors, the windows and ceilings to be painted white; walls, light blue; corner panels, base, surbase and dado, flesh color; window jalousies, green; doors, chocolate.

What is Taste? In their heavier moments, beetle-browed editors of publications such as *HOUSE & GARDEN* find themselves puzzling over the metaphysics of taste. What is it? Is one born with good taste or can it be acquired? Does it shift from time to time according to the whims of fashion or are its laws immutable?

Our questions were answered when, dipping into "Melincourt", by Thomas Love Peacock, we found the Hon. Mrs. Pinmoney declaiming as follows:

"Tastes depend on the fashion. There is always a fashionable taste: a taste for driving the mail—a taste for acting Hamlet—a taste for philosophical lectures—a taste for the marvellous—a taste for the simple—a taste for French dancers and Italian singers, and German whiskers and tragedies—a taste

for enjoying the country in November, and wintering in London till the end of the dog days—a taste for making shoes—a taste for picturesque tours—a taste for taste itself, or for essays on taste; but no gentleman would be so rash as have a taste of his own, or his last winter's taste, or any taste, my love, but the fashionable taste."



To Vegetables Again. Over the air, that September morning, came the news of those final efforts to "make for peace". Declarations of war followed. Instinctively we reached for a book on vegetable gardening. Would that spot we had been preparing for roses these many months have to go into potatoes?

Will we forego annuals next year and plant bush beans and limas? We did it once. We can do it again. But, on sober second thought, we will set out roses. It isn't the body that needs sustaining these days half so much as the spirit.

Longevity. Some of our Colonial forebears were men of prodigious capacities who lived to such great ages that they could survey the fruits of their efforts extending before them almost to infinity. When a certain preacher died in Salem, Mass., his fellow parson, Nicholas Noyes, wrote of him:

At ninety-three had comely face,
Adorned with majesty and grace;
Before he went among the dead,
His children's children children had.

Courtesy Among Gourmets. Each enthusiasm breeds its own school of courtesy. A painter will show another painter his tricks. A writer may even condescend to improve a fellow writer's English. Gardeners are always free with advice and counsel, willing to share their cultural secrets with others. And gourmets? They swap recipes. Not so long ago, while we were weekending at the house of a famous winer and diner, he made us a magnificent gesture of friendship by placing on the bedside table, intended for our last minute reading that night, his own cook book, the treasured accumulation of eating and sniffing into the savory cook pots of most European countries and of at least half of our United States.

Dark Rooms for Gardeners. Usually gardeners are crying for all the sun they and their precious plants can stand, but recently some of them have gone in heavily for dark rooms. Here's the Pittsburgh Garden Center, an alert organization if there ever was one, conducting a garden photography contest. Any one interested in photography can compete so long as the subjects are gardens, nature and flowers. All entries must reach the Pittsburgh Garden Center, Schenley Park, by Wednesday, December 6, 1939.

American Roses. Now that the seedsmen have been successful in their selections and publicizing of annual novelties, the rose growers are taking a leaf out of the same book. Leading hybridists and importers of roses now submit their promising new varieties for a two-year test. The 1940 selection lists Dickson's Red; World's Fair, a floribunda; Flash, a climber; California, Apricot Queen and The Chief. The first three are reds, the remainder orange or thereabouts.

Thought at this Time. In the Imitation of Christ you will find a poignant thought for this era. That very, very wise and holy person, Thomas à Kempis, once wrote, "All men desire peace, but very few desire those things which make for peace."



Those Indefatigable Greenes. No dancers like old dancers! The young fry may drop in their tracks, but let a middle-aged couple find rejuvenation in whirling around and there's no stopping them. The Nathaniel Greenes were that way. In 1779 "Lady" Washington accompanied the General to the headquarters of the army at Middlebrook where, among other festivities, was a ball to celebrate the first anniversary of the French Alliance. It is said that "General and Mrs. Greene danced upwards of three hours without once sitting down."

Scuffing. Now has come the time when we can enjoy that quaintly pleasant custom of scuffing through heaps of fallen leaves. Children delight in it and if grown-ups tried it now and then they would forget to feel their age. Forget to dread lest the sight of fallen leaves make them feel like the last leaves on the trees.

But it is not alone the scuffing that's enjoyable; there's the scent of these leaves when the Autumn dews and damp have wet them down. Then a pungent fragrance steams up as the leaves are turned to the sunlight.



"There was an air of solidness, of stability and permanence about Tara." (GWTW, page 48)

SCARLETT O'HARA'S FAMILY HOME

*Tara, center of action in the novel "Gone with the Wind", recreated in Hollywood.
For other exclusive color reproductions see pages 37-40*

THE DEEP SOUTH

House & Garden presents a 22-page pilgrimage through the plantation country which fostered one of America's most gallant and romantic legends

FROM the hard red clay of Georgia to the rich black loam of the Mississippi Delta, the Deep South is the solid South—unified by a concrete pride, a memory of its great heyday, and a deep mellifluous accent that varies geographically only in its intensity.

But solid though it may be, its wide variety of architecture and legend gives evidence of a culture that was as diversified as it was prolific. And one finds such paradoxes as stained glass windows and Gothic carving at Afton Villa, four-way cross halls at Homewood in Natchez, and cast-iron traceries as delicate as hand-carving in Mobile and New Orleans.

But to most of us, the South in all its romantic splendor and unfading charm is summed up forever in the stately plantation house with tall columns and sweeping galleries, set in the midst of rolling green fields. In the vision of sunbaked blacks stooping to pick the white cotton bolls from the long undulating rows and chanting in resonant voices their haunting songs. And again in the thought of the Nation's heroine, slant-eyed, vixen-hearted Scarlett.

On the opposite page we show Tara, Scarlett's white-columned Georgia home as it materialized for Hollywood's "Gone with the Wind", soon to be released. Other interiors of the movie, designed by Joseph B. Platt, HOUSE & GARDEN's Decorating Consultant, are shown on pages 37-40—Tara, Twelve Oaks (the home of Ashley Wilkes), Aunt Pittypat Hamilton's house, and Rhett's postwar Atlanta house.

But the whole South was a plantation country and its heart was the fertile land on either side of the muddy yellow Mississippi River. Deluged by and enriched with frequent floods, these lands grew the finest, quickest and most certain crops. And the River carried them cheaply by steamboat to New Orleans and the rich world market.

In our twenty-two-page survey of the Deep South, we present Tara as the composite plantation ideal. Although actually "up-country" in architectural style, it has been endowed in the popular mind with all the familiar characteristics of the plantation house. To the actual plantation mansions still standing in the Mississippi-Louisiana Cotton Belt, we devote a total of fourteen pages.

The typical plantation house of the cotton country was a giant dwelling, magnificently conceived and ex-

ecuted in the Grand Manner. Usually built on or near the River for ease in exporting the crop, it seldom had a view of the water from the lower stories because of the high levees which protected it at time of flood. Its plan was simple—a broad central hall ran through it from back to front, giving entrance to rooms on either side. Usually the rooms devoted to entertaining were all on one floor (in contrast to the Charleston plantation); and frequently these drawing rooms and banquet halls opened into each other by great double doors which could be swung back for special festivities.

Most of these dwellings followed the Greek Revival style; classicism was in its heyday with the popularity of Lord Byron's works, and interest in the "astounding" excavations at Pompeii. And Adam's "Antiquities of the Romans" was on every library shelf.

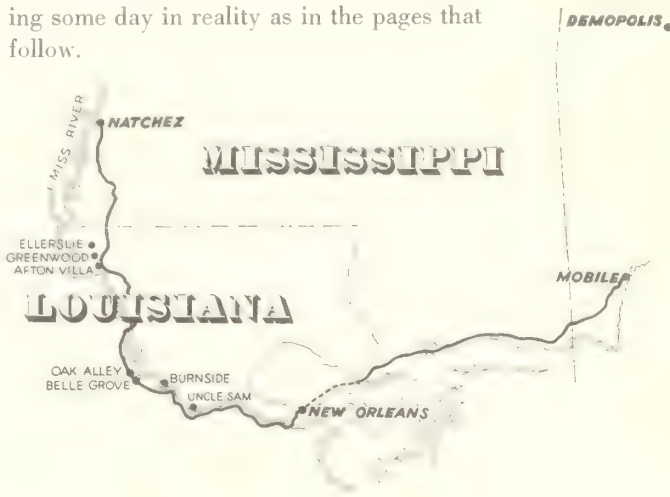
Mammoth in size, they included, perforce, visiting quarters for the inevitable quota of relatives and families of guests who would come with entourage for a month or a year. Travel was tedious and dangerous both along the Natchez Trace (the old Indian roadway) and the River; and safely arrived guests came to stay. Forty rooms was not an unusual number; the Belle Grove plantation had seventy-five in the big house alone.

In building plan they differed not greatly from the rice planters' plantations of Charleston, built two generations before them. (See details of the Uncle Sam plantation, page 46.) The big house was often approached by a row of live oaks and the lesser dwellings were grouped behind it like satellites with separate quarters for kitchens, dairy, stables, overseer, schoolhouse, and slave street.

America is awakening to eager consciousness of her romantic past—a fact in which HOUSE & GARDEN takes a pioneer's pride (see HOUSE & GARDEN's Williamsburg issue, November, 1937; Charleston, March, 1939; New England, June, 1939). Now as a worthy sequel, we give you a pilgrimage to the Deep South plantation country—and hope that you will find it as rewarding some day in reality as in the pages that follow.

Down the Natchez Trace and through the Deep South

Beginning with Natchez, we show you eleven typical plantations. Progressing downstream, we pause at Ellerslie, Greenwood, and Afton Villa, then on to Oak Alley and Belle Grove. Next Burnside, where Audubon stayed as tutor; thence to Uncle Sam's, remarkable today for its visual proof of the plantation building plan. On through the Bayou country to New Orleans, where the architecture adds a Creole to a Southern accent. Up to Mobile and on to magnificent Gaineswood



Natchez on the river

Southern charm is sturdy stuff—witness the enduring beauty of these old Natchez homes

HENDERSON



Dunleith, 1849, above. This dwelling, erected by General Charles Dalghren, replaced the earlier Job Routh house which had been destroyed by lightning. Surrounded on all sides by lofty Doric columns, it provides an imposing example of the Greek Revival style which was influencing Cotton States architecture of the period. Its present owner is Mrs. Aimee Carpenter

Homewood, 1855-60, right. Since its Hollywood debut in "The Birth of a Nation", Homewood has become an architectural movie star, appearing in many other films that deal with the Crinoline Belt. Also a literary success, its double parlors are vividly described in Stark Young's "So Red the Rose". Famous for its outer symmetry and unique interior plan, it has four separate entrance ways—one at each compass point. Now the home of Mr. and Mrs. Kingsley Swan, it was built by Major W. S. Balfour, who used in its construction over a million home-made bricks baked by slaves. The cast-iron galleries on sides are unusual



HENDERSON

HENDERSON



D'Evereux, 1840, above. Once famous for its sunken gardens and artificial lake, and for the ball given by its first owner for his friend, Henry Clay, D'Evereux is still noted for its magnificent proportions and solid beauty. Today it is the home of Miss Myra Virginia Smith

Monteigne, 1855, below. Ultra modern for its day, Monteigne had its own gas plant and furnace. As the home of General W. T. Martin, it was looted by freed slaves after The War, its rare furnishings destroyed, horses stabled in the parlor. Present owner: Mrs. J. W. Kendall

Melrose, c. 1845, below. This old house, also shown in color on our cover, looks much as it did when built by John T. McMurran, still has many of its early trappings; now owned by Mr. and Mrs. George M. D. Kelly



HENDERSON



F. S. LINCOLN

Our Deep South pilgrimage begins in one of its oldest cities



F. S.

SETTING FOR HOOP SKIRTS

Pure Victoriana in the crimson parlor at "The Burn"—lace curtains to the floor, rosewood and marble, gilt cornices

Natchez had time and wealth
or the perfection of such
nellow details as these



Stanton Hall, 1815-20, was built, like "Gone with the Wind's" Tara, by an Irishman, Frederick Stanton. Copied from his family home in Belfast, its exterior is a fine example of the Greek Revival style, its interior has the original carved woodwork, marble mantels and mirrors made for it abroad. It now belongs to the Robert Thompson Clarks

F. S. LINCOLN



Winding Stairways were characteristic of broad halls which bisected most of these early houses. In *The Burn*, the stair has carved edges, mahogany balusters

F. S. LINCOLN



Elaborate Frescoes and moldings enriched the tall, cool ceilings of the era. These, in Stanton Hall's music room, carry motifs of instruments, composers' names



The Burn, c. 1840, originally a two-story house erected by John P. Walworth, was restored after a fire to its present story-and-a-half. Now owned by the S. B. Laubs



Gloucester, c. 1800, a red brick mansion built by David Williams, later home of Winthrop Sargent, first governor of Mississippi. Now owned by Mr. and Mrs. Lenox Stanton



Marble Mantels were as characteristic of the South as spoon bread or fried chicken. Among the finest examples extant are those at Stanton Hall. This one, elaborately carved to match the ceiling arch, shown in the photograph at left, is in the music room



Linden, before 1790. Connecting the broad two-story central portion and the low rambling wings to either side, the front gallery at Linden is ninety-eight feet long. Its magnificent doorway, copied to scale by Hollywood, has appeared in several popular movies

F. S. LINCOLN



Carved Rosewood, a prerequisite of the ante-bellum parlor, is seen in the French sofa and chairs at Linden. The drawing room's Colonial carved wood mantel antedates the vogue for marble. Earliest owner of Linden was James Moore; today it belongs to A. M. Feltus



Arlington, 1816, originally owned by Jane White, now by Mrs. Hubert Barnum, has among its early pieces these poster beds

F. S. LINCOLN



Beds with Posters were necessary to hold mosquito netting. This one is at Hope Farm, home of Mr. and Mrs. Balfour Miller

Heirlooms from a golden era still furnish many of the older Natchez mansions

F. S. LINCOLN



Hope Farm, 1774-89. Dating back to an early Spanish governor of Louisiana, Don Carlos de Grand Pré, its interiors are low-ceilinged, small-windowed. Today it boasts a rare collection of antiques, such as the harpsichord above



Wide-Planked Floors, hallmark of early Colonial builders, lend atmosphere to the Hope Farm dining room. The buffet, with claw feet and carved oak-leaf motifs, is an old one. Double doors connect this with the living room above



SOUTHERN COMFORT—THE PUNKAH

This fly fan appears in the banquet hall at Linden which is enriched by old family silver, antique china and mahogany

Decorating for Scarlett O'Hara

Joseph B. Platt, House & Garden's Decorating Consultant, describes his designs for the interiors of "Gone with the Wind"

DURING the first six months of 1939, when I was designing the interiors for "Gone with the Wind", I piled up more hours of flying time than many a commercial pilot. The reason? A small clause in the contract, reading: "Forty-eight hours is considered reasonable notice to report at the studios for work." Quite feasible, if you live in California, or even Colorado. But I live and work in New York—and while designing those interiors I was a real commuter! Deadlines in New York and deadlines in Hollywood kept me up in the air.

And transcontinental commuting was only a minor problem. Since the first week that the novel had appeared, the Atlanta countryside around Jonesboro had been besieged by tourists in search of a real Tara. At every filling station carloads of them stopped, one question on their lips—"Where is Tara?"

Where is Tara? Where is Tara? The question marched relentlessly through everyone's mind. How to re-create a Tara which never existed, but which must ring clear and true in the eyes of the more than two million readers of the famous novel—was Hollywood's production problem.

I have always had a deep affection for the South, its gracious customs and its leisured living. And my own research, aided by the studio's marvelous facilities, built up a wealth of knowledge from which to reconstruct the interiors of the Civil War period in Georgia.

And as for properties, I was told at the beginning, "Whatever you need, Hollywood has it." And it is literally true. The capable Property Department with split second efficiency can get you anything your heart desires from Aubusson tapestries to Victorian veined marble mantels.

The care which is taken of every inch of the sets would put the best domestic staff to shame! Each room is

cleaned within an inch of its life as soon as shooting is over for the day; carpets are swept and freshened, furniture dusted and polished; one man is delegated to the single job of providing and arranging fresh flowers in the sets every day.

Gathering and studying the various passages which dealt with the characters and their backgrounds was necessary to present a documented picture of "Gone with the Wind". All the settings are true—no canvas, "stage-set" approximations of reality. Tara, the Atlanta houses, Twelve Oaks, were actually built and decorated—real houses, real furniture and fabric. The brocade love-seats, the elaborate beds are authentic antiques; the silks and velvets used for draperies and upholstery are minutely accurate stenciled copies of document designs.

On re-reading the book, one finds that Tara was more accurately described than one remembered; "The house had been built according to no architectural plan whatever, with extra rooms added where and when it seemed convenient, but, with Ellen's care and attention, it gained a charm that made up for its lack of design. . . . It was built by slave labor, a clumsy sprawling building that crowned the rise of ground overlooking the green incline of pasture land running down to the river . . . even when new, it wore a look of mellowed years. . . . There was an air of solidness, of stability and permanence about Tara."

The plantation house was re-created in its entirety (page 28) with interiors characteristic of Georgia houses of that period. The bulk of the house extends to the rear; at the right of the photograph can be seen the covered passageway which leads to the separate kitchens; the wing at left contains the plantation offices.

Scarlett's bedroom at (Continued on page 79)



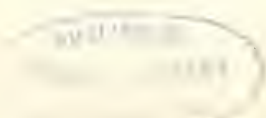
THE BEAUTIFUL GREEK REVIVAL ENTRANCE HALL AT "TWELVE OAKS" LOOKING DOWN FROM THE LANDING OF THE BROAD DOUBLE STAIRCASE



"Scarlett was halfway down the stairs before she looked toward the closed door of the dining room. . . ." (GWTW, page 933)

FIRST PICTURES FROM "GONE WITH THE WIND"

*The color photographs on these four pages were taken especially for House & Garden.
Above, Vivien Leigh as Scarlett in her postwar Atlanta home*



RIGHT: Aunt Pittypat's Atlanta dining room echoes with its pretty, fussy furnishings Pitty herself: "stout, pink-cheeked, silver-haired", with too tightly laced stays and an eager appetite for gossip and sweets. Its elegant Victorian furniture and ruffled draperies are the height of fashion but the room, like its delightful owner, is crowded, over-trimmed



LEFT: Scarlett in bed in her Atlanta house—the house that "had more of everything than the governor's mansion", bought with the post-war affluence of Rhett's blockade-running. Rhett said it was "a nightmare", but the tufted satin wall and luxurious canopied French bed mirror Scarlett's violent reaction against her wartime bitter poverty

Scarlett's bedrooms—above, at Atlanta; below, at Tara

BELOW: In contrast, Scarlett's room at Tara is the fresh room of a Southern girl, the "sweet, gentle, beautiful and ornamental" young lady which Scarlett was—outwardly. The good taste of Ellen, Scarlett's mother, is evident in its polished floor covered with a brightly colored rug, its simple mahogany furniture and its white-ruffled tester bed





GEN. BRYAN WHITFIELD, FATHER



GEN. NATHAN BRYAN WHITFIELD, SON



The story of Gaineswood

Details of the building of a famous Alabama plantation house

GAINESWOOD, located in one of the most fertile and richest sections of the Deep South, is neither the typical Southern house nor the typical Greek Revival house.

Other pages of this issue show beautiful examples of those foursquare columned houses, which, looking as much like little Greek temples as their builders could make them, were topping the hills and dotting the river valleys of this country in the early 19th Century.

Gaineswood is different. It follows a plan of its own. And yet it utilizes the same materials and derives from the same Classical sources as the other Greek Revival houses of the period. Its exceptional qualities lie in the tastes of its builder, General Nathan Bryan Whitfield.

The story of how this unusual, and in many respects fabulous, structure was constructed is fascinating. It was dug from old documents and family records recently, for *HOUSE & GARDEN*, by Harvey Smith, architect and decorator of Atlanta, Georgia, who has made a thorough study of its architectural characteristics.

The story goes that the house was begun in 1842, and was more than seven years in the building. It stands near the spot where the Tombigbee River joins with the Black Warrior, in that part of western Alabama known as the Canebrake; according to tradition the house stands beside the very tree under which the Choctaw Indians ceded this section to the white man.

In July, 1813, General (then Colonel) George Strother Gaines established his command on the Great White Bluff

of the Tombigbee River. Here as United States Indian Factor to the Choctaw Nation, he concluded a treaty with the dread Chieftain Pushmataha, signing it under the famous oak which was later to shadow Gaineswood.

Only a few months later there arrived by boat, up the Tombigbee from Mobile, a group of people whose presence in the frontier Indian country could not have been more incongruous—the Napoleonic refugees recently escaped from France and granted lands in the Canebrake “for the purpose of cultivating the vine and olive”. General Gaines met them and escorted the noblemen and their ladies up the bluff. It was at his suggestion that they made their first camp and laid out their first village on the top of the great White Bluff which was situated close to his fort. This place they called Demopolis in the land of Marengo, while other settlements were named for Napoleonic life—Linden, Aigleville, Arcola.

No group of people ever undertook a rôle more unsuited to themselves than these Frenchmen in essaying to be frontier settlers. Agriculture was the only means of subsistence and New Orleans and Mobile with their French populations were too close and too attractive to these soldiers, politicians and gentlemen. Count Lefebvre-Desnouettes took up his residence in a small log house a mile and a half east of the Bluff and there set about plowing and clearing and establishing a plantation for himself. This was the Count Desnouettes of whom Napoleon said in his farewell to his men: “Soldiers, I would (Continued on page 66)

OPPOSITE PAGE: Two Victorian Interiors. At top of page, Aunt Pittypat's parlor in Atlanta is representative not only of Aunt Pitty's delight in trivia, but of the pre-Civil War styles in furniture. Below, in direct contrast, both in period and feeling, is Rhett Butler's bedroom in his lavish mansion which had all the trappings of the late Victorian or antimacassar era. Rhett's own room, however, is more restrained than Scarlett's (page 38)



Gaineswood uses the Greek Revival style on a magnificent scale

GAINESWOOD, near Demopolis, Alabama, even as it stands today, denuded of its once beautiful landscaping, is an imposing monument to its builder and to the Greek Revival period in America. The engraving on the preceding page, by John Sartain, shows the house in the decade before 1860, with its artificial lake and Turneresque landscaping laid out by the owner and builder, General Nathan Bryan Whitfield.

General Whitfield designed his house himself and supervised its construction by slave labor. It was begun in 1842 shortly after he purchased the land from his friend, General George S. Gaines, for whom the place was named. It was 1849 before the house was completed.

The balusters now seen between the columns are a later addition; the earlier ones were extremely simple. The garden wall today reproduces in concrete the original one made of solid cypress blocks. The chimneys have also been changed. The astronomical observatory on top, or "Ring", as it was called, was added after the house was finished by a son who had been away to college. The ancient tree (branches of which are seen at right) is the one under which General Gaines signed the treaty with the Choctaw Indians in 1818 ceding this region, the Alabama Cane Brake, to the white man.



At left, a page from an old catalogue still in the Whitfield family, the source of motifs ornamenting various rooms. The larger capital and frieze are used lavishly in the drawing room (above, right) and are enrichments from the Choragic Monument of Lysicrates, in Athens

The doorway (left) leads from the library to the main hall. The ornament on the casing, the Greek honeysuckle motif, is repeated on the domes of this room and of the dining room (see opposite page). The detail at right is a corner of the drawing room, showing Venetian glass over-door



Main entrance and porter's lodge, as they appeared a few years ago before they were finally razed. There were other entrances, only slightly less imposing, to the grounds of Gaineswood, giving access to other parts of the place, and one of them (not shown) is still standing



Dancing girl figure, one of a pair from Italy, copies of two done by Canova for the Empress Josephine. The other stood in the portico niche



This classic summer house served as a band stand during ante-bellum parties. The original roof was domed and higher, topped also by a carved pineapple



WEST ELEVATION

The West elevation of Gaineswood showing the main entrance under the porte cochère. Windows on either side of the doorway are reception rooms. The drawing room is behind the front portico



CROSS SECTION

A cross section of the house revealing its two wings joined by the dome-lit library and dining room. The double colonnade in front is plainly discernible. Floor plans are on page 66. Gaineswood is now owned by Mr. Clarence Kirven



Curved bay in the Mistress's bedroom, which originally had a sofa to fit the bay. The columns' capitals resemble those of the Tower of the Winds at Athens. Flanking doors open on the gallery outside



The dining room (above) and the library on the opposite side of the hall both lie between the back and front two-story wings of the house, and are lighted principally by overhead domes. They are amazingly bright and the lighting effect recalls illumination in the Pantheon in Rome

Through the bayou country towards New Orleans



Oak Alley, 1836, above. Characteristic of the rambling, isolated plantation houses which stud the lower banks of the Mississippi—thick as raisins in plum cake—Oak Alley was erected by Governor Alexander Roman and named for the avenue of mossy trees which approaches it on the river side. Twenty-eight in all, these oaks correspond in number with the Doric columns of the house, restored for the present owner, Andrew Stewart, by the New Orleans architects, Armstrong and Koch



Greenwood, 1830, above. Thirty years before the war which was to destroy the slave system, Ruffin Barrow built this stately mansion on the level, placid banks of a broad pond, in the Natchez country near St. Francisville. Completely encircled by columns, its resemblance to a Grecian temple is furthered by the omission of a second story gallery. The lower gallery, which serves as a porch, is fenced with wrought iron railings between the columns. It is now owned by Mr. and Mrs. Frank Percy



Belle Grove, 1857. Though it has been untenanted for fifteen years and is today falling into ruins, Belle Grove still suggests the glories of its youth—like an aging, beautiful woman. One can still trace the bold conceptions of a master architect in the proportions of the great central hall-way with its fluted Corinthian columns and winding stair; and in the Palladian windows. When completed by John Andrews, the house held seventy-five rooms. **EXTREME RIGHT:** Details of the exterior

Ellerslie, 1835, right. All the concomitants of the Deep Southern tradition appear architecturally in this classic house—broad verandas, spacious colonnades and galleries outside and curving stairs and stately rooms within. Built by Judge W. C. Wade and now owned by Edward M. Percy, it also once housed the naturalist, John James Audubon, who stayed for several years as tutor to the younger Percys



Afton Villa, 1849, left. Details of the French Gothic house built by David Barrow. Spaciously conceived, the house includes among its forty rooms a ballroom and a three-story spiral stairway with a carved, unbroken handrail. It is at present occupied by Dr. R. E. Lewis

New Orleans and its nearby plantations have a tropical flavor



House at 1415 Third Street, New Orleans, lies in the Garden District, which is noted for its palms, magnolias and live oaks, and for such early houses as this one, built in the prosperous years just before 1860



Soulé College, 1410 Jackson Avenue, New Orleans. Typically tropical, formerly the Cartwright Eustis home; though now an educational institution, this old house still preserves its famous gardens



Uncle Sam Plantation, 1836. Now falling into ruins, threatened with complete destruction by the encroaching of the river on one side and the new state highway on the other, this deserted old plantation is interesting chiefly as a testament of the slave régime, one of the few complete units whose outbuildings still stand



The Overseer's Office at Uncle Sam Plantation was one of the two identical outbuildings which paralleled the great house to the rear and were similar to it in style; the other contained the kitchen, which because of the fire hazard was separate. At right is one of the *pigeonniers* where the planter kept his pet pigeons



Captain Leather's House, at 207 Carondelet Street, is one of the most distinctive of the many examples of ante-bellum wrought-iron work found all through the early residential Garden District which lies in a bend of the river south of the Vieux Carré section of New Orleans. Today it belongs to Dr. Edward W. Jones



Doric Columns, the familiars of plantation architecture, border the four-square "big house" at Uncle Sam and support the great galleries along the side. Originally this brick structure, like its satellites, was painted yellow, but has mellowed to cream. Many of its old trees have already been swallowed by the river



Garçonnières, in reality guest houses which flanked the main buildings on either side, were characteristic of many Louisiana plantations, and were so named because of their original intention to house the planter's sons. Later daughters of the family were given one for female guests. This is the son's *garçonnière* at Uncle Sam



Burnside, 1840, the plantation house built by Colonel Preston, lies on the Mississippi River north of New Orleans near Donaldsonville. Carrying out the full classic tradition in character, its most unusual features are the pair of hexagonal-shaped *garçonnières*, separate from the main structure, and the surmounting belvedere



Wrought Iron is as typical of ante-bellum New Orleans as creole gumbo, though most of the work was done by Philadelphia craftsmen. This portal belongs to the Leather house, shown on the opposite page



House at 2221 Prytania Street. Evidence of the cosmopolitan influences which gave the city its architectural variety. Built by the architect James Gallier, today it is occupied by Miss Sarah Henderson

The Frenchman, the Spaniard, the American pioneer each left his mark on the life, architecture and culture of this early Louisiana seaport



The Creole Style influenced architecture along the Southern coast, appearing in such galleries and delicate ironwork as above. This house is at 208 Joachim Street in the old residential section



Two-Story Columns in the plantation manner border the wide porches of the Bragg mansion, shown again directly below. The entrance is to one side instead of under the center balcony



The House at 1906 Springhill Avenue, one of Alabama's finest Greek Revival dwellings, was built in 1855 for John Bragg, by Thomas S. James, architect, who designed many fine Alabama houses. Visiting architects admire especially its magnificent columns unbroken by a second gallery. Occupied after the War by the Confederate General, Braxton Bragg, it belongs today to A. S. Mitchell



Iron Balusters, as delicately turned as wood carving, lead up to many of the old Mobile doorways, such as this entrance to the house at 107 North Claiborne Street. Other favorite iron work motifs were monograms, native flowers, sugar cane

Lacelike iron
bedecks the early
houses of Mobile

F. S. LINCOLN



The Michael Portier House, at 308-10 Conti Street, presents iron grilles and lattices that are particularly graceful. Detail above shows famous rose pattern



House at Jackson and Conti Streets, best known as the old John Craft home. Even though its double-decked galleries and iron grilles are as French as New Orleans' Vieux Carré, this house is situated in Mobile. An elaborate fence with fine gate-posts separates it from the avenue and harmonizes with the magnificent railings and frescoes of the main building. Tall French windows on both stories extend to the gallery floors

Here, in Mobile, we end
our pilgrimage through the Deep South

Wines for Thanksgiving

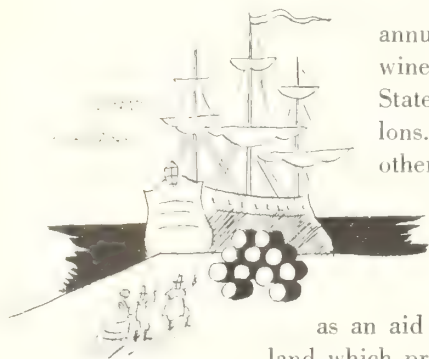
*The proper wine at the proper time
should punctuate the traditional family feast*

By Richardson Wright

THOSE New Englanders who celebrated the first Thanksgiving Day didn't bother about what to drink with their turkey. Apostolic fervor and good, healthy, animal appetites, sprung from hard labor and from not having had a superabundance of food for some time, were wine enough.

Then, as luxuries crept in and life grew safer, their fervor may have become diluted and their appetites a little less voracious. By this time, too, they had managed to concoct from the fruit on the bough an admirable cider and from the grain of the field a potent beer. Ships, no longer heavily laden with antiques and first families, found space in their cargoes for pipes of wine. Vessels from the West Indies landed their big-bellied puncheons of rum. Thrifty housewives made wines and cordials from the smaller fruits—from raspberries and strawberries and plums—and diligent farmers found time to distill fiery liquors from peaches and apples. In short, the Early American Thanksgiving dinner soon assumed such gastronomical proportions that the brimming bowl had to be called in to aid digestion.

Today, we Americans have even more to be thankful for than those who first instituted the custom; and, unless we acquire a little of that original apostolic fervor, Thanksgiving—on whatever date we celebrate it—is just another relief from work. Make no mistake about it—the first essential of a successful Thanksgiving is to be thankful. Once that duty is done, you can turn to your dinner with good conscience.



WINE AS FOOD. In France the annual per capita consumption of wine is 40 gallons; in the United States $\frac{1}{2}$ gallon; in California 3 gallons. I haven't the figures for those other sections of the country where the grape vine flourishes and wine is made. The contrast is startling enough. Americans do not look on wine as a food, as an aid to digestion. Even in this vast land which produces a divers number of admirable wines, we would rather sustain our spirit with spirits. The wiser among us, facing the huge alimentary proportions of the traditional Thanksgiving dinner will take the safeguard, if only for digestion's sake, of choosing the wine or wines we will drink.

With the heavy meat of turkey goes a red wine—a Claret or a Burgundy. If the purse and the menu allow, the climb up to this wine should be gradual—with the soup a glass of Sherry or Madeira. A cold,

still wine—a natural Champagne—could precede the march to table. The heights of a good Claret or Burgundy captured, then you finish off, according to taste, with a sweet wine or a lively Champagne. Each of these plays its part in digestion. One rises from such a dinner glowing—granted you have had no second helpings—and a walk will finish off what has been well begun.

NATIVE WINES. Due to the sky-rocketing of shipping rates and war insurance, the time may come when the price of foreign wines will go shooting up too. This ill wind may blow some good—it will force Americans into an appreciation of their own wines.

That such an appreciation is already under way can be seen by several indications. A smart young wine importer, whose investigations usually took him abroad, has surveyed the Californian wines and is listing fifteen of them, ranging in price from \$6.60 a case to \$24. During the past five years the Wine and Food Society in its various branches has given tastings of American wines so that its members can study the kinds and qualities. The Los Angeles branch in a recent tasting of Californians tried no fewer than thirty-nine of their home products. The New York branch studied the problem in two tastings—one for wines from the eastern part of the United States, another tasting was devoted to wines from the West.

Clubs, too, are including American wines in their cellars. Recently I saw the selections for the cellar of the famous Bohemian Club of San Francisco. American wines are being given an honored place—on their own merits. There were two superb red wines from the Napa Valley.

In addition to appreciating United States wines we should not overlook the offerings from the other Americas—the wines of Chile and the rums of the Caribbean Islands. The highly selective Club des Arts Gastronomiques of Boston, which rarely submits its members to anything lower than the greatest of great wines, actually exalted a Chilean—Viña Vial—to

high place. From Puerto Rico is coming a Bacardi that promises all the gracefulness of Cuban rum. For the heavier, sweeter types, Jamaica, Trinidad, Martinique and Barbados still maintain their age-old standards of taste and quality. (Continued on page 81)



Turkey and Pie



THREE guesses, my dears, what we are having for our Thanksgiving dinner. Turkey and pie? Quite right you are—but you looked at the title! Anyway—guess again—what kind of stuffing we will have—and what kind of pie 'twill be. You can't possibly guess that—because we ourselves don't know. We can't make up our minds. We admit we resisted (wisely but wistfully) our first impulse to be French about it, and abandoned all fanciful ideas of polka-dotted our handsome turkey's breast with thin slices of black truffles—deftly inserted through the neck between his breast and skin—and a stuffing (à la Alibab) of no less than 1500 grammes of truffles ("black diamonds of the kitchen") cooked in Madeira wine, mixed with a beautiful "foie gras d'oie" and a "fine barde de lard" (whatever that is). Instead we are seriously considering any of the thoroughly American, really delicious though far less expensive, stuffings below. As for the pies, it being Thanksgiving, we may try them all—and hope you will do likewise. *Bon appétit, mes enfants!*

DIRECTIONS FOR ROASTING A TURKEY. Choose a young, 6-months-old, plump-breasted turkey—either a hen or a tom—but weighing preferably not more than 14-16 lbs. Personally I like a twelve-pound hen turkey best. However, it depends on how many people you must serve. Allow $\frac{3}{4}$ to 1 lb. per person. Turkeys are at their very best from November to January.

Be sure the butcher pulls out the sinews from the legs, and have him split the back part of the skin of the neck and cut off the neck close to the body. This will permit you to stuff the breast as well as the body of the bird.

Clean, singe, wash and dry the turkey thoroughly, inside and out. Rub the inside of the bird well with salt and pepper before stuffing. Stuff the breast of the turkey and fold the skin of the neck back over it securely and sew or skewer it down carefully. Stuff the body—not too full, as most stuffings swell during the roasting process. Truss and sew securely—or use the convenient aluminum pins sold for the purpose and lace the pins with white cord and tie securely.

Place the turkey in a roasting pan containing at least $\frac{1}{4}$ lb. of butter. Also rub the turkey all over with soft butter. Place in a hot oven—500° F.—for about half an hour, or until the breast is a light golden brown, basting occasionally with the melted butter in the pan. Turn the bird over carefully breast down and continue roasting until the back is browned too. Then salt and pepper the back, turn the bird breast side up and salt and pepper the breast. Add more butter to the pan if necessary for basting

Directions for roasting, four recipes for stuffing and four more for delicious pies

By June Platt

and reduce the heat of the oven to 350° F. Continue roasting slowly—basting frequently—allowing 15 to 20 minutes to the pound in all.

When done, to make clear gravy, add 1 or 2 cups of boiling water or (better still) chicken broth to the butter in the pan. Place over low flame and cook, stirring continuously with a wooden spoon, until the gravy has reduced to a thin syrupy consistency. Strain into a hot gravy boat and with a spoon skim off as much fat from the top as possible before serving.

WILD RICE STUFFING. The Gumbo Filé in this, if you have never tasted it before, will be a real treat, for it has a flavor that is delightfully different.

First prepare $\frac{3}{4}$ cup of finely chopped celery. Next chop fine enough onions to make 3 tablespoonfuls. Also chop fine 3 tablespoonfuls of parsley. Now wash 3 cups of wild rice thoroughly in several waters. Put it in a large heavy pan with 4 qts. of cold water and 2 level tablespoonfuls of salt. Bring to a boil and cook without stirring (shaking the pan occasionally to prevent sticking) for fifteen minutes, counting from the time it first actually boils. Drain well in a colander, then place it again in the pan and shake it over a low flame to dry the rice a bit.

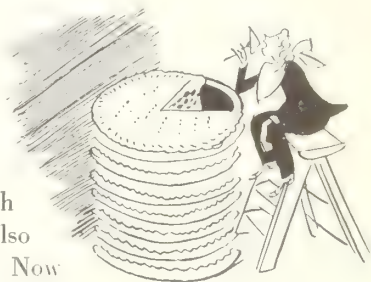
Now melt one and a half bars ($\frac{3}{4}$ cup) of butter in a small frying pan, and cook in it slowly the chopped onions for five minutes, stirring constantly so that they do not brown. Add the

celery and cook a minute longer, then add the whole to the wild rice, stirring lightly with a fork. Also add the chopped parsley, a little freshly ground pepper, and salt to taste (about $1\frac{1}{2}$ teaspoonfuls) and 3 level tablespoonfuls of genuine Creole Gumbo Filé, which is a powdered seasoning prepared by New Orleans Import Co., Ltd., New Orleans, La. Mix well; then stuff both the body and breast of the

turkey, prepared as per general directions above. Truss, sew, or lace securely and roast as per general instructions above.

When well cooked, place the turkey on a hot platter, remove the strings and keep warm while you make the cream gravy. Pour off some of the fat from the juice in the roasting pan, then stir in gradually 2 cups of thick cream. Place on low fire and stir constantly to melt all the brown crusty

(Continued on page 64)





H. J. ARMSTRONG, ROBERT

BARE SPARS AND SLACK RIGGING ALONG THE NASSAU WATER

Caribbean Carrousel

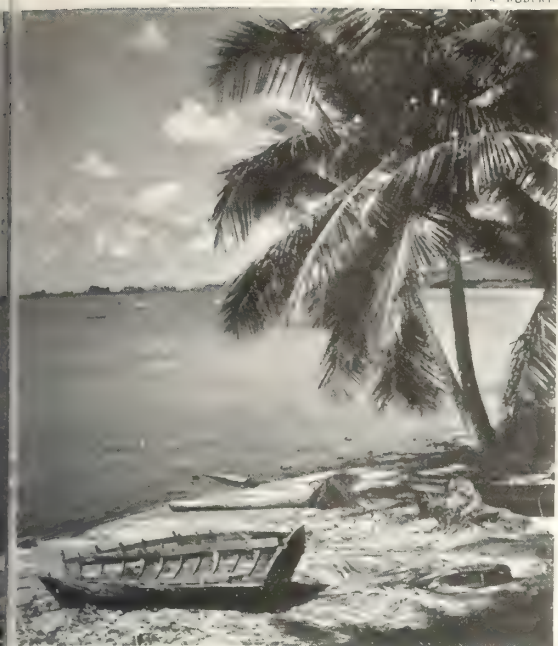
*Around the world in eighteen days—
in the West Indies*

By Malcolm LaPrade

FOUR hundred and forty-seven years ago Christopher Columbus, making his first cruise to the West Indies, wrote in his diary "This country excels all others as day surpasses night in splendor. The natives love their neighbors as themselves. Their conversation is the sweetest imaginable . . . their faces always smiling."

The subsequent trend of travel to the Caribbean may be credited to the persuasive powers of good Christopher, who discovered and named most of these islands in the sun. Early visitors from Spain, of course, were not exactly pleasure travelers. They were convinced that there was "gold in them thar hills" (which there was *not* in any appreciable quantity) and they crossed the Atlantic to look for it. We of today, more alive to true values, cruise the Caribbean in search of golden sunshine and never fail to find it.

E. V. Lucas says of the West Indies sunshine: "The sensory being is conscious of the cordial, trustworthy sun, not, as in Europe, an orb of capricious beneficence, but burning with steady, radiant heartiness every day", and that sums up the case for Caribbean cruises perfectly. Once your ship is south of Latitude 20, you can be sure of satisfactory sun-tan. Witness the fact that no island in the West Indies maintains a propaganda bureau to explain that this



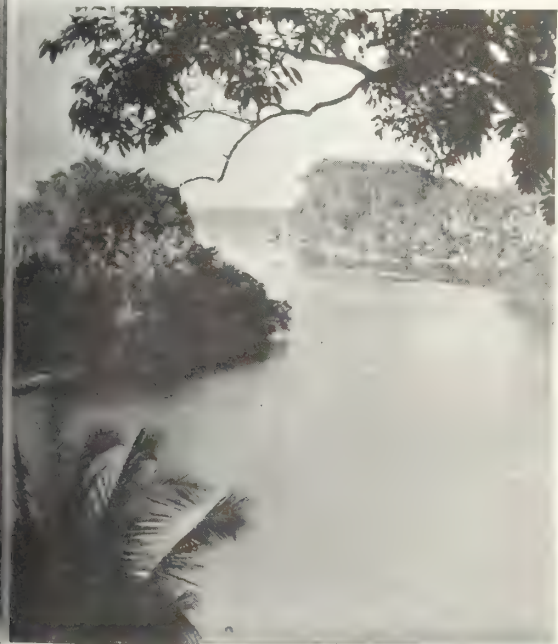
AN ABANDONED SKIFF BREAKS UP ON A CARIBBEAN SHORE



JAMAICA—A COUNTRY CHURCH IN THE "BUSH"



A BARBADOS DONKEY DRIVER GETS A TICKET



BOTTOMLESS BAY EN ROUTE TO PORT ANTONIO, JAMAICA



NATIVE POLICEMAN IN PORT-OF-SPAIN DIRECTS TRAFFIC



ROARING RIVER FALLS, JAMAICA

or that particular Winter season is the coldest on record and that never before in history have the oranges been frost-bitten.

The West Indies constitute a world in miniature; a collection of nationalities, of scenery and historical backgrounds sufficiently diverse to satisfy any confirmed globe-trotter, and all of this virtually next door to our own United States. Over some of these small islands as many as six different European flags have waved; different races, languages and customs have been strangely mingled. Curaçao offers a striking example of this Caribbean *mélange*. Willemstad, the capital, might be one of Holland's famous "spotless towns", with gabled roofs, brick paved courtyards and sailing boats drawn up along the main street. White citizens of this island speak Dutch, French and English with equal fluency, while those of darker hue indulge in a quaint mixture of the three which is known as "Papiamentu". At Curaçao you can obtain fuel oil for an ocean liner or French perfumes and cosmetics with equal dispatch, not to mention the pleasant liqueur which bears the island's name.

The tiny island of St. Martin, after passing back and forth from France to Holland several times, remains the joint possession

of the two, a compromise arrived at in this way, so the story goes: A Frenchman and a Dutchman once arrived at St. Martin simultaneously and not being inclined to fight for possession of this insignificant dot on the map, they agreed to start back to back at a certain point on the coast and walk around the island in opposite directions. At their meeting place a line should be drawn across St. Martin to their starting point, thus dividing the land in two. The Frenchman, an energetic chap, set out to encompass as much of the coast as possible, while the Dutchman, slower of foot but quicker of perception, elected to walk around the end of the island that appeared the more inviting. When they met it transpired that the Frenchman's share amounted to 20 square miles, while the Dutchman's lot was somewhat less; but the astute Hollander had marched around the end of the island which contains valuable salt ponds and the more fertile soil.

Today the French portion of St. Martin has a larger population than the Dutch share but of this grand total nearly all are African negroes who speak English instead of Dutch or French. Inconsistency is an old West Indian custom, which adds to the charm and variety of these islands. (Continued on page 81)

They go in the tub

Four rooms bedecked in tubbable trappings to stay fresh the winter through



POWDER TABLE IN CELLOPHANE

OF the various brands of charm, none is more appealing than that freshly scrubbed look usually associated with infants, apple cheeks, and white piqué neckwear. In recent years, with the perfecting of washable slipcovers, this engaging spick-and-spanness has won its place in decoration as well. And every Spring or Summer brings its quota of fabrics and lampshades, bedspreads and curtains that can be safely popped into the tub.

Now HOUSE & GARDEN proposes such practical measures for year-round decoration—and shows you, in the four rooms on this and the opposite page, exactly how they work. All curtains can be swished into Ivory suds to jiffy-spotlessness. Walls can be sponged off with lukewarm suds; rugs scrubbed on the floor or trundled off to the laundry and upholstered pieces wiped down with a soapy cloth, then rubbed dry.

The dressing table at left, planned by Thedlow, Inc., wears a petticoat of white damask, under a Cellophane skirt. Draperies are Cellophane, walls pink, the blind red. Below is a washable room at the World's Fair. On the page opposite, four views of the Ivory Washable house at Barker Brothers in Los Angeles, California.



ABOVE: Dining room fresh as a handbox in organdy and leather, decorated by Virginia Conner for John Wanamaker's Motor House at the New York Fair. Wallpaper is soft blue and white, echoed in twin organdy window curtains, leather-covered chairs. Carpet, beige

NYHOLM



ABOVE: Chairs of washable leather in a clear coral tone flank the fireplace and gleam against soft gray walls and blazing white woodwork. Living room in the Ivory Washable house planned by Barker Brothers, Los Angeles

RIGHT: Daisies, fresh as a country lane, border deeply ruffled organdy curtains and powder-table skirt of the master bedroom. Walls are white patterned in buttercup yellow and blue; the carpet repeats the blue in a deeper tone



ABOVE: Another view of the living room shown at top of page. The sofa, in a splashy print, picks up the clear yellow of the curtains and the turquoise chair, echoes the coral lamp shades. Like the rug, one chair is a deep quiet gray

LEFT: The entrance hall of the Ivory Washable house achieves a buoyant sunny charm by the use of tiered white net curtains, banded in coral rope, and chairs of leather in the same glowing tone. The plant table between is of blond wood

Indoor rock garden

By Jean Hersey

[R]OCUSES for Christmas! Snowdrops on New Years! Azaleas in January! And perhaps an iris or two in the late Winter! These are but a few of the delights you can have from an indoor rock garden.

No one can deny the charm of potted plants all Winter. But it is even more exciting to have them growing loose in the dirt—to have a small garden in the house—a rock garden with diminutive heights and depths—with tiny ledges and cliffs. Ferns and ivies will climb or tumble over its nice gray stones, flowers will bloom and moss will twine around the roots of things. There will be pine cones about, and perhaps a little bit of water and a turtle or two. Terrarium glass need not separate you from these growing things, either, and the smell of the woods will permeate the room where they grow. Garden greens and gay colors which one begins to miss shortly after the last marigold is withered and black will make you forget that Winter has descended with a gust and a howl.

Lest you immediately begin to picture yourself groaning beneath the weight of rocks and sighing about the problems of the construction of such a garden, let me hasten to explain. It need only be seventeen inches by twenty-four and still be the delight of your life—and making it is very simple indeed, if you follow the instructions I give below.

Of course lots of the regular rock garden plants will not grow for you. You cannot very well have *Cerastium tomentosum* spilling about like a waterfall through your living room. Nor will *tulipa acuminata cornuta stenopetala* lend the prestige of its title and the charm of its long twisted petals to this indoor garden. Neither one likes steam heat. But there is still a great wealth of material to choose from—including many a Latin name just as long, and perhaps more to the point, many a plant of equal charm.

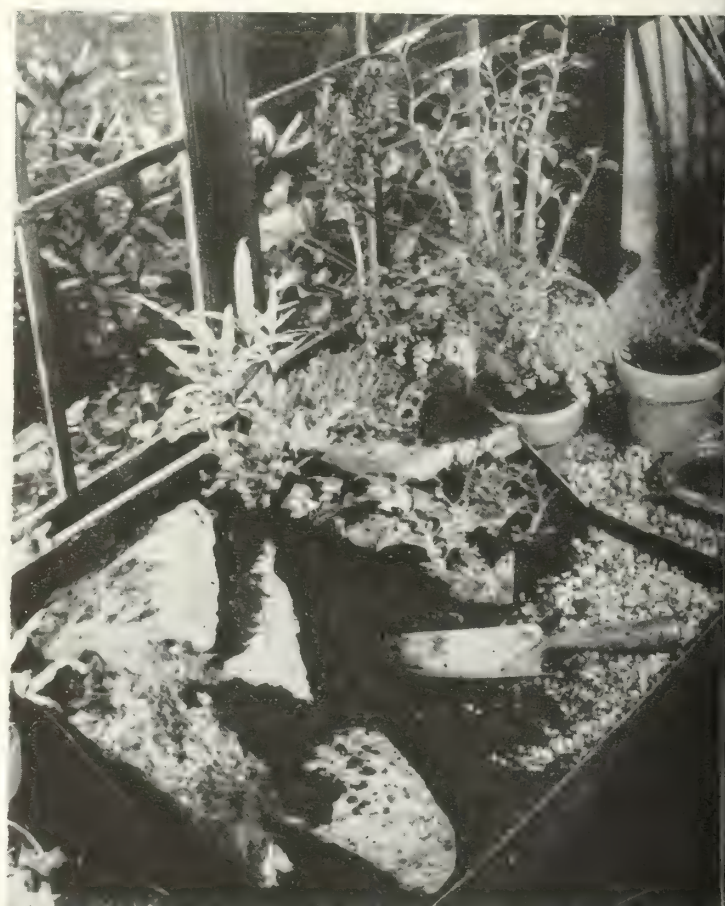
Before you begin to doubt me I shall quickly become practical and outline the construction plan.

First select the site. An indoor rock garden is really one of the most adaptable and obliging gardens you ever met. It will do well in full sun or full shade. Fifty-fifty is really best. Once built—and this takes but an afternoon of your time—it requires practically no care at all. After you have chosen the proper window—one with a wide sill or a table in front of it, go calling on a tinsmith. Get him to make you a tray of galvanized iron well soldered at the corners so it will not leak. Seventeen by twenty-four is a convenient size and one which does not require too large a quantity of rocks, soil or plants. But of course any size or shape that fits your location can be turned into an interesting little rock garden. Have the



1 Start with a wide window sill

On a wide window sill or a table set by a window that is not too sunny, place a water-tight, galvanized iron tray with sloping sides, 17" x 24" or larger to suit the sill. Any tinsmith can make it for you. Give it two coats of outdoor paint matching the window woodwork.



2 Collect flat angular field stones

Flat stones 8" long by 5" or so wide in irregular shapes are the best to use. Also pick up some smaller pieces for wedging in the gaps. The ideal soil to get is black, porous crumbly woods loam. Mix it with peat moss. Garden loam may be used. Try ivies for back-

window rockery planted with wildlings from the woods offers fascinating possibilities for Winter

front of the tray about four inches high and the back eight. Let the eight-inch level extend part way around the sides before it drops at a slant to the four-inch level of the rest of the sides and front. Paint the outside and about an inch or so down on the inside with a couple of coats of outdoor paint in a color that will match or harmonize with the woodwork in the room.

Then if you know of a disintegrating stone wall or some loose rocks somewhere about acquire a few. Select them about eight inches long by five or so wide—and very irregular. The flat and angular gray field stones are more attractive and easier to work with than the reddish ones that are nubbins. Six to ten rocks should be enough for a garden seven feet by twenty-four. You will also need a lot of small stones, pebbles if they are handier, for drainage in the bottom of the tray and to wedge in plants.

The next nice blue Fall day, go wandering in the woods with a shovel and a bushel basket. Find a good shady spot where the leaves are thick under foot; if possible a place where the Indian pipes grow in Summer. These plants usually select an especially good kind of leaf mold as their home. Scoop away the leaves and gather about a half a bushel of this black porous crumbly loam. When you get home add

about three shovelfuls of peat moss and mix well. The result will be a horticulturally delectable mixture that will grow anything—almost. (Rich garden loam is second best if it is more convenient to get.) Back to the woods another day for plants—that is, if you live near a nice productive wood and like exploring it. Dig up a lot of your pet ferns and mosses and collect a few pine cones that have fallen about.

All these can be supplemented with some ivies and more ferns in two-inch pots from the nearest nursery. The miniature ivies look best indoors. *Hedera* (the family name for ivy) *conglomerata erecta* is one that is especially irresistible. It grows upward with stiff angular branches and it looks almost like a small espalier tree. Its tiny leaves appear each immediately behind the other and are very thickly settled all along the branches.

Philadelphia or branching ivy is also lovely. Then there is an ivy with variegated white and green leaves that has much charm. The young leaves are white and turn green after they are out a bit. *Dankeriana* has a tiny ruffled leaf and those of *chrysophylla* have more points than any of the others. Holly fern does especially well in the indoor rock garden. Almost all of the usual varieties that one may get in small two-inch pots will behave properly (Continued on page 77)



Place plants and bulbs as you set rocks

A coating of pebbles or stone chips goes on the bottom of the tray for drainage. On this you build up with rocks and soil as in an outdoor rock garden. The tall rear plants go in first and miniature potted plants can be introduced later and placed in the foreground

4 Ferns and ivy make the surroundings

To give this rock garden a green setting use potted miniature ferns and ivies around the rear and sides. When Spring approaches, rhizomes of early low bearded iris can be forced here. A turtle or two will take care of grubs and bugs that almost always appear

Woody plants as they bloom

By Donald Wyman of the Arnold Arboretum

THE beauty of many a garden would be considerably enhanced if the owner consciously planted to obtain a succession of bloom throughout the year. This is always the prime objective in a flower border, and it might very well be so with shrubs. Not only does it afford colorful flowers at regular intervals but the sequence of bloom itself is fascinating to watch from year to year. It is remarkable how individual trees of different species, growing side by side, will bloom year after year within a few days of each other, no matter what the Winter conditions.

The actual time an individual plant blooms is dependent upon the vagaries of the weather and the situation in which it grows. However, its blooming is always to be associated with the blooming of certain other plants no matter what the environment may be. This association of bloom is of the utmost importance in making a garden for, if it is to be well executed and appreciated by others, it should have several kinds of shrubs blooming harmoniously together to form a complete color picture.

Thousands of people from all over the country journey to Washington each year to see the Japanese cherries when they are in bloom. The following table of dates on which these cherries bloom illustrates the differences in actual time of bloom and the dependability of sequence of bloom, for although the actual time varies from year to year according to the weather conditions, the double flowering Kwanzan is always about two weeks later than the single flowering Yoshino:

Cherry blooming dates in Washington, D. C.

Year	Yoshino (Single)	Kwanzan (Double)
1930	April 1	April 22
1931	" 11	" 20
1932	" 15	" 29
1933	" 9	" 22
1934	" 15	" 29
1935	March 31	" 26
1936	April 3	" 17
1937	" 11	" 24
1938	March 23	" 14
1939	" 29	" 20

The same type of information could be obtained for any kind of blooming plant in any garden, merely by listing the first date on which the flowers could be considered fully open.

Another interesting point, with which everyone is more or less familiar, is the actual period at which the same species will bloom when grown in different regions. Take, for instance, the flowering dogwood (*Cornus florida*) which is widely distributed in gardens from Florida to Maine and in the Midwest. It is always a valued tree in the landscape and particularly conspicuous when in flower. A glance at the following dates

shows how this plant can be expected to bloom normally in widely separated parts of the United States:

Blooming dates for flowering dogwood

1. Mid-February	Glen St. Mary, Florida
2. Late March	Augusta, Georgia
3. Early April	St. Louis, Missouri
4. Mid-April	Asheville, North Carolina
5. Late April	Washington, D. C.
6. Early May	Columbus, Ohio
" "	Philadelphia, Pennsylvania
" "	London, England
7. Mid-May	Chicago, Illinois
" "	Detroit, Michigan
" "	Boston, Massachusetts
" "	Seattle, Washington
8. Late May	Portland, Maine

These are only a few places selected at random. By using these dates as indicators, any gardener can approximate the position of his region and then, by glancing at a map, get a general idea of blooming dates over a considerable part of the country. As previously stated, the actual dates do vary with the weather. This last Spring, for instance, was unusually "late" in the northeastern United States, some plants blooming in Boston the first week in June when they normally bloom the first or second week of May. It is of interest to note that late Spring and Summer blooming plants are not retarded by a cold Spring nearly so much as the early blooming ones.

Therefore the numerous flower festivals throughout the land are unfortunately all too dependent on the whims of Mother Nature. Apple blossoms, (Continued on page 62)



STAR MAGNOLIA



KOREAN STEWARTIA



KOREAN AZALEA



FRASER MAGNOLIA



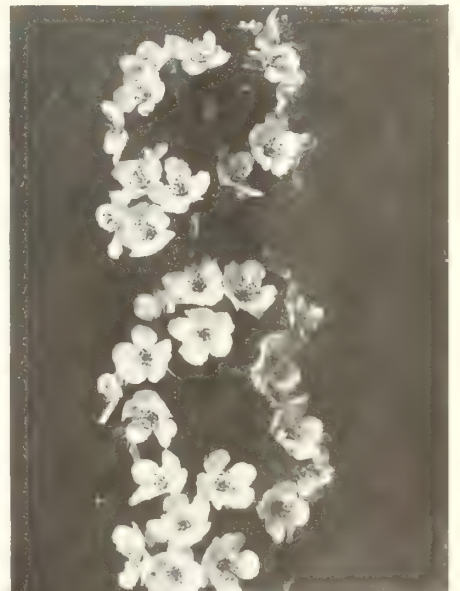
RHODODENDRON MUCRONULATUM



OAKLEAF HYDRANGEA



WHITE CANADIAN REDBUD



SARGENT CRABAPPLE



BOTTLEBRUSH BUCKEYE



LARGE FOTHERGILLA



BEAUTYBUSH

Between the witch-hazels of February and October ranges a constant succession of flowering shrubs

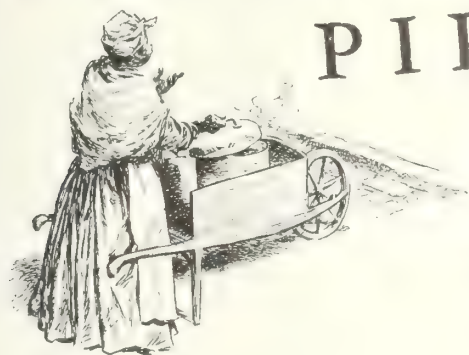




- 1 Depending on the section in which you live, November is the month to begin covering frost-bitten plants or cutting some of the finest roses of the year—roses for Thanksgiving Day!
- 2 But say you are not one of these fortunate rose-pickers, what will you be doing in the rose garden? First cut teas and hybrid teas back to 18" and begin moving in soil with which to hill them up.
- 3 Later in the month, when the ground is frozen, manure should be piled between the soil-heaped roses and then leaves over all. Climbers in extreme regions can be laid down and covered with soil.
- 4 By this time the moving of border perennials is finished. Withered stalks are cut off. You can commence mulching this area when the ground freezes. Use leaves, salt hay, glass wool, or peat moss.
- 5 Perennials with soft crowns—foxgloves especially—should be protected first with strawberry baskets or a frame of twigs lest the mulching leaves rot them. Sift coal ashes around delphiniums.
- 6 Mulch peonies and bulbs that were set out late. Not too heavy a cover—just enough to keep the ground frozen so that it won't thaw and tear roots loose. Late-arriving lilies go in this month.
- 7 Eremurus needs special protection to prevent early Spring growth. First sift ashes over crowns, then cover with a box. Continue setting out hardy shrubs until the soil binds. Guy them against wind.
- 8 If your plant labels are worn, renew them before mulching beds. When chrysanthemums have finished flowering cut them back to a few inches. Save special pet kinds by Wintering in cold frame.
- 9 Ever try Fall-sowing of hardy annuals? Begin with calendula, calliopsis, candytuft, clarkia, cornflower, annual chrysanthemums, eschscholtzia, larkspur, sweet sultan and sweet peas.
- 10 Dormant roses can be planted as long as the ground is open. Hill them up with the others. It is also a good forethought to scatter bone meal over rose beds. It will start working next Spring.
- 11 Before mulching either roses or perennials, clear away all fallen leaves and stalks. The bonfire is the best place for them. Potash can be dug in around lilacs. Water evergreens well.
- 12 Cold frames that aren't already filled should be furnished fresh soil, thus making them ready for Spring planting. Give the lawn a coating of bone meal and do not cut it too close the last time.
- 13 Old rhubarb plants will produce better next year if this Fall you cover them well with manure. It can be dug in when Spring comes. Salt hay is the best mulch for strawberry beds. Or try peat moss.
- 14 If you want paper-white narcissus to bloom indoors at Christmas start some now in pans. Also plant pips of lily-of-the-valley in a pot of rich soil. Prepare a new pan of bulbs every ten days.
- 15 Pot hyacinths for forcing before the end of this month. Soak the roots well before you place the pots in the cellar. Ferns are ready for dividing now. Clean and store garden furniture.
- 16 There are two schools—those who cut off suckers from around lilacs and those who don't. Allow plants on their own roots to sucker. Grafted plants, no. All depends, too, on type of bush you desire.
- 17 To circumvent predatory rabbits and mice, tie young fruit trees at base with coarse wire netting. Drain garden pools. Fork up vegetable garden and leave it rough during Winter, thus killing pest gibb.
- 18 Before tools are put away, clean and oil them. Especially clean well and oil the lawn mower and have it sharpened ready for use next Spring. The jobs done now save time in the Spring's rush hour.
- 19 Now that we have checked off most of the things to do outdoors in November, let's turn indoors to the house plants. On the kitchen window shelf have pots of chives and parsley, we presume.
- 20 Fuchsias that have been blooming all Summer should be cut back and retired to the cellar. Into the same hibernation go the bedding geraniums as well as Summer-flowered amaryllis. Keep them from root rot.
- 21 Pot up outdoor chrysanthemums for flowering indoors. Cowslips can be forced in a cool window if they have enough sun. Make leaf cuttings from geraniums. Repot Boston ferns and others pot-bound.
- 22 Did you ever try cellar gardening? Force rhubarb and asparagus planted in boxes of soil in a cold corner. Salad greens, such as endive roots, sea kale and chard, may be grown as well.
- 23 In a cool cellar store celery, carrots, cabbage, beets, onions, leek, parsnips, potatoes, pumpkins, squash and turnips. Rescue eggplants, peppers and tomatoes before the hard freezing frost.
- 24 By this time window and door screens should be taken off, brushed with kerosene and stored. Lawnmowers can come down. Wash up and put away gardening clothes. Pile fire wood on back porch.
- 25 If you have been saving seed and promised some to a friend, now is the time to send it off. Even if you are long, so accompany these seed presents with a letter of your gardening experiences.
- 26 Apart from paying the bills there wouldn't seem to be much gardening left for this month. And yet, once you walk around you'll see plenty to do. To the eye of the owner is the garden's safeguard.
- 27 One late November day, thinking to throw out the superfluity of the year's seed catalogs, we changed our mind and sent them to a little old woman down the road. They were gratefully received.
- 28 There's no exercise in the world like turning over a compost heap or building a new one. It is a pleasant sport for sharp days. Screen some of the best compost for next Spring's seed flats.
- 29 Some gardeners are always complaining that they can't find any good barnyard manure. One of the November days, take the car and go searching for it. Make your contacts now for March deliveries.
- 30 Finally, there are garden books to read. Each year sees a new crop of them. You soon get to know which are drawn from real experience. Read some of the old books, too, the older the better. A turn around the garden reveals many hidden beauties still lingering there—straggling verbenas in a hidden corner, fringes of sweet alyssum, bits of thyme still showing color, the promise of heather berries that the birds haven't discovered, the wax whiteness of Christmas roses. How precious their last flowerings are! So many flowers are dubbed Heavenly Blue. Who will some bold gardener name others Hellish Red?



"PEPPER-Y POT PIPING HOT"



The pepper pot woman's cry echoed through old Philadelphia's quiet, tree-shaded streets. Colonial housewives hurried to their doorways, tureen in hand. And then and there an American tradition of good eating had its beginning.

The vendor and her cart have gone, along with the fragrant steam of the kettle over its little charcoal fire. Campbell's have taken over her task. Today they bring you Philadelphia Pepper Pot as delicious as in the days of William Penn. They make it the good old Colonial way—of tender meat, diced potatoes and carrots, hearty macaroni dumplings. They season it with black peppercorns, parsley, sweet marjoram and savory thyme. "Pepper-y pot, piping hot!"—here it is—an old-fashioned soup to give fresh zest to new-fashioned meals.



Through more than 150 years this fine old Staffordshire tureen has served good Philadelphia Pepper Pot . . . and it still does!—with Campbell's help.



LOOK FOR THE RED-
AND WHITE LABEL

Campbell's PEPPER POT
A Man's Soup

Gifts! Gifts!

OH, WHAT DELIGHTFUL GIFTS!

★ Gifts to cheer, gifts to strengthen the bonds of friendship, gifts to exult over—gifts you'll want to keep for yourself—we have them all! Do come in if you can — we still maintain that one eye-full is worth a thousand words—but if that isn't possible, send for our all-embracing Gift Book which does everything but talk to you.



GOOD MORNING TO YOU!— Breakfast-table or tray adjunct for encouraging sunnier dispositions. Silver plated rack with easy carrying-handle, four-slice toast rack separating two cut crystal jam and marmalade dishes.....\$8.50

Another version of the two-kinds-of-jam or jam AND marmalade idea. Two sterling silver spoons, two removable cut crystal dishes in silver plated rack. . \$7.50

STRICTLY UNDILUTED—Handsome silver-plated cocktail shaker, thermos lined, that will keep your cocktails well-chilled for hours without diluting. One quart capacity, removable top and pouring spout. ★ \$16.50



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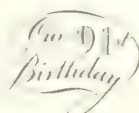
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New York City

WOODY PLANTS AS THEY BLOOM

(CONTINUED FROM PAGE 58)

peach blossoms, mountain-laurel, rhododendrons and lilacs—all are featured by festivals in one part of the country or another, yet the flowers can not be forced into bloom on the trees for a pre-arranged date. This gives rise to much speculation and frequently to considerable disappointment.

When slush and ice make living in the North dreary, it is a thrilling experience to drive South early in the year and observe the miracle of the unfolding Spring. Many of the same plants then in bloom will later be in bloom together farther North. To enjoy this preview of Spring to the utmost—to drive North again where plants may still be dormant but with the knowledge that Spring is on the way—to see the Spring come a second time, this is the treat which many have been so fortunate as to experience. Once it has been observed it will never be forgotten.

The following trees and shrubs are listed in the order they bloom in Harvard's Arnold Arboretum, Boston, Massachusetts. Because all the plants are grown in this one location, such variables as weather, soil and even exposure to some extent have largely been eliminated in making these notes. A plant is placed in the group with which it first comes into full bloom. Obvi-

ously plants vary considerably length of time they remain in bloom. The Japanese snowball, for instance, frequently holds its flower clusters in good condition for three or even four weeks, while the shadbushes drop their flowers three days after opening. This is dependent on weather to some extent, but is interested in combinations of flowering shrubs will do well to note keeping their blossoms for a considerable period, since this material increases their value in the garden and enlarges the number of plants which they may be used.

Although because of space, important plants have been omitted from this list, nevertheless there is sufficient number to act as a guide to the addition of others. By this list should be usable any from northern Florida and central California northward. Although the plants mentioned are for Boston, these have been changed according to the locality of the association of plants which flower together is tremendously important. It is hoped that these notes will encourage others start to keep records of their own which will undoubtedly increase value with the years and prove helpful in future plantings.

WOODY PLANTS IN THEIR ORDER OF BLOOM

*Those making a colorful display

SCIENTIFIC NAME	COLOR OF FLOWER	COMMON NAME
FEBRUARY		
Hamamelis vernalis	Red	Vernal Witch-hazel
MARCH		
Acer saccharinum	Red	Silver Maple
*Hamamelis mollis	Yellow	Chinese Witch-hazel
Salix caprea	Gray, Yellow	Goat Willow
Salix discolor	Gray, Yellow	Pussy Willow
EARLY APRIL		
Acer rubrum	Red	Red Maple
Alnus incana	Gray	Speckled Alder
*Cornus mas	Yellow	Cornelian Cherry
*Cornus officinalis	Yellow	Japanese Cornelian cherry
Corylus species	Catkins	Hazelnuts
Daphne mezereum	Rosy-purple	February Daphne
Erica carnea	Red	Spring Heath
Forsythia ovata	Yellow	Korean Forsythia
Jasminum nudiflorum	Yellow	Winter Jasmine
Lonicera fragrantissima	White to Yellow	Fragrant Honeysuckle
*Pieris japonica	Creamy White	Japanese Andromeda
Populus species	Catkins	Poplars
*Prunus davidiana	Pink	Chinese Wild Peach
Viburnum fragrans	Pink to White	Fragrant Viburnum
MID-APRIL		
Benzoin aestivale	Yellow	Spicebush
Betula species	Catkins	Birches
*Corylopsis species	Yellow	Winterhazels
Epigaea repens	Pink	Trailing-arbutus
*Forsythia species	Yellow	Forsythias
*Pieris floribunda	White	Mountain Andromeda
*Rhododendron mucronulatum	Purplish Pink	
Shepherdia argentea	Yellow	Silver Buffaloberry
Ulmus americana	Reddish	American Elm
LATE APRIL		
*Acer platanoides	Yellow	Norway Maple
*Magnolia denudata	White	Yulan
*Magnolia kobus	White	Kobus Magnolia
*Magnolia stellata	White	Star Magnolia
*Malus baccata mandshurica	White	Manchurian Crabapple
*Prunus sargentii	Pink	Sargent Cherry
*Prunus subhirtella and varieties	White, Pink	Higan Cherry
*Prunus tomentosa	White	Nanking Cherry
*Prunus triloba	Pink	Flowering Plum
*Prunus yedoensis	Pink	Yoshino Cherry

(Continued on page 81)

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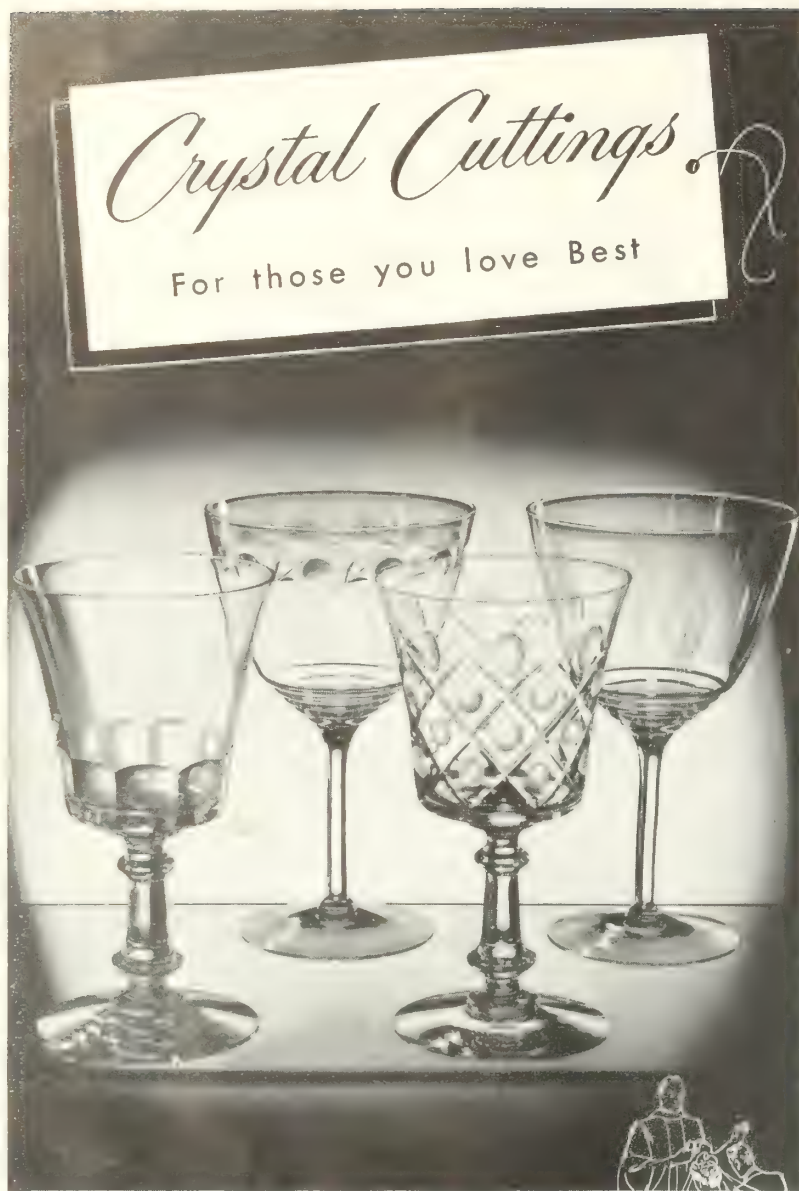
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TURKEY AND PIE

(CONTINUED FROM PAGE 51)

part into the cream, but don't allow the cream actually to boil. Taste and add a little salt if necessary and a little freshly ground black pepper and serve in a gravy boat.

Note: If you happen to like oysters, a variation of this dressing may be made by adding to the rice, before stuffing the bird, 2 dozen oysters, cut in quarters or halves depending on size of oysters.

JEANNE OWEN'S TURKEY DRESSING. This recipe is triply endorsed by Julian Street, Richardson Wright and myself.

Soak 4 medium slices of firm whole wheat bread in milk, then squeeze it fairly dry. Place it in a bowl and add to it $\frac{1}{2}$ lb. of sliced boiled ham, fat and all, chopped very fine. Mix well together. Then add 2 hard-cooked eggs, also chopped fine. Chop fine 4 small white onions or 6 scallions and cook them slowly without browning in 2 or 3 ounces of butter (4 to 6 tablespoons).

When cooked, add to the onions 2 tablespoons of finely chopped parsley and blend thoroughly. Add this to the bread mixture and season with salt and freshly ground pepper to taste. Next add $\frac{1}{4}$ lb. of salted pecans, coarsely chopped, and, if desired, three chopped truffles. Last of all, add a small wineglass of brandy. Blend all. At this juncture the stuffing should be moist, not wet—and should fall apart easily. Stuff the turkey breast at least 12 hours before roasting and let stand breast downward.

WHITE POTATO STUFFING. This stuffing has a nice country cooking flavor.

First chop fine 1 tablespoon of fresh parsley. Then peel and chop fine a dozen medium-sized onions. Then fry until crisp $1\frac{1}{2}$ dozen strips of bacon. Remove the bacon from the pan and break it into small pieces. Put the chopped onions in the bacon fat and cook them slowly until tender, being careful not to burn them. In the meantime peel and cut into quarters about 16 medium-sized white potatoes. Wash them and cook them in boiling salted water until tender. Drain and mash them with a wire masher, adding $\frac{1}{4}$ lb. (one bar) butter and $\frac{1}{2}$ pt. cream. When light and fluffy, add the crisp bacon, the chopped parsley and the browned onions. Salt and pepper to taste. Mix well and stuff both the body and the breast of the turkey. Truss and sew or lace securely, and roast as per instructions above.

When roasted, remove turkey to hot platter; remove strings. Add 1 or 2 cups of chicken broth to the juice in the roasting pan, and stir until the brown part is incorporated. Then strain through sieve and skim off all excess fat before serving in gravy boat.

ORANGE-FLAVORED SWEET POTATO STUFFING. The orange in this recipe permeates the whole turkey, giving it, I think, a distinct and delectable flavor.

Peel 6-8 large yams or sweet potatoes. Cut in quarters and cook in boiling salted water until just tender through. Don't overcook them. Put them through

the potato ricer into a large bowl to them the grated rind of 1 lemon, 1 orange, being sure not to include of the bitter white part of the rind. Three navel oranges in half cross and scoop out the pulp, adding it to the potatoes.

Add a little salt and freshly ground black pepper. Also cut into the potatoes $\frac{1}{4}$ lb. butter. Sprinkle 2 tablespoons of cognac over all and toss with a fork just enough to mix the butter, but do not mash the potatoes. Stuff the body of the bird with this and sew or lace securely. Roast according to general instructions above.

Make clear gravy as per general instructions given above, substituting, however, 1 cup of strained orange juice for part of the water or chicken stock. Stir well and simmer until slightly thick, strain into gravy boat and skim excess fat before serving.

DIRECTIONS FOR MAKING PIE CRUST. In the first place, please buy a good cover for your bread board and a rolling pin. These may be purchased in the department or hardware stores or at a great boon to pastry-makers, they must be treated with flour before use. Follow directions on the package carefully and you will bless the invention forever. You will be delighted to find that the pastry just never sticks to either the rolling pin or the board and you can imagine what a help it would be—and besides, consider the added joy of having no sticky, greasy bread board to wash.

For two large single pie shells, or for a large two-crust pie, use $2\frac{1}{2}$ cups of pastry or all-purpose flour. Sift it into 1 level teaspoon of salt. Work in 6 level tablespoons of vegetable shortening and an equal amount of sweetener, using two knives, or a pastry cutter, or your cold fingertips (if you have a light touch). When mealy in consistency, moisten with from 3-6 tablespoons of ice water (no more) adding a little amount at a time. To make a two-crust pie, form the pastry into two balls, slightly larger than the other. Flatten under crust use the small ball.

Place it on your floured pastry board or canvas, press out into a flat circle using the rolling pin, then roll out to one-eighth inch thickness, keeping the dough in a circular form and using light a pressure as possible. To lift the pie pan, place rolling pin crosswise at top of circle, lift the top of the pastry and hold it against the pin, roll the pin toward you rolling the pastry up onto the pin, as you go, roll onto the pie pan so as to cover the pan completely.

Let it settle well down into the bottom before you trim off the excess pastry with floured scissors. Leave, however, about half an inch hanging over the edge. This edge is rolled up over the top pastry to form a secure edge. Fill the pie with whatever filling it is to have, then roll the second half of the pastry in the same manner. Cover the pie and with scissors cut off at the same point as the bottom crust. Trim the overhanging pastry so as to leave a thick edge then crimp or flute.

(Continued on page 73)



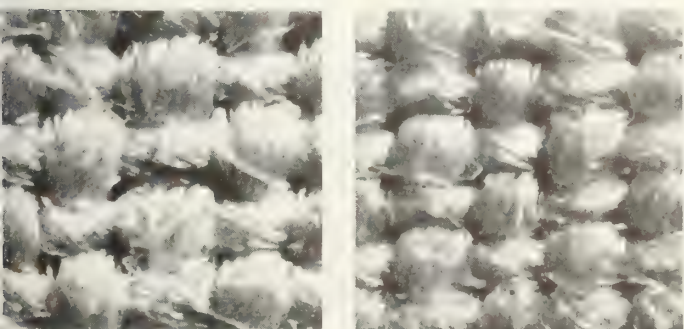
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THE STORY OF GAINESWOOD

(CONTINUED FROM PAGE 41)

take leave of each of you but as this would be impossible, I will embrace General Desnouettes in behalf of you all."

Nearby was the cabin of the gallant Colonel Nicholas Raoul, commander of the famous advance guard on Napoleon's return from Elba. This gentleman operated a ferry across French Creek and here he lived in abject poverty with his lady. Madame Raoul, formerly Marchioness of Sinibaldi, had been maid of honor to Caroline, Queen of Naples. A contemporary traveler in Alabama described her as a woman of great personal beauty and rare accomplishments who, from a booth of cedar boughs at the French Creek ferry landing, sold the passing traveler cakes of her own making.

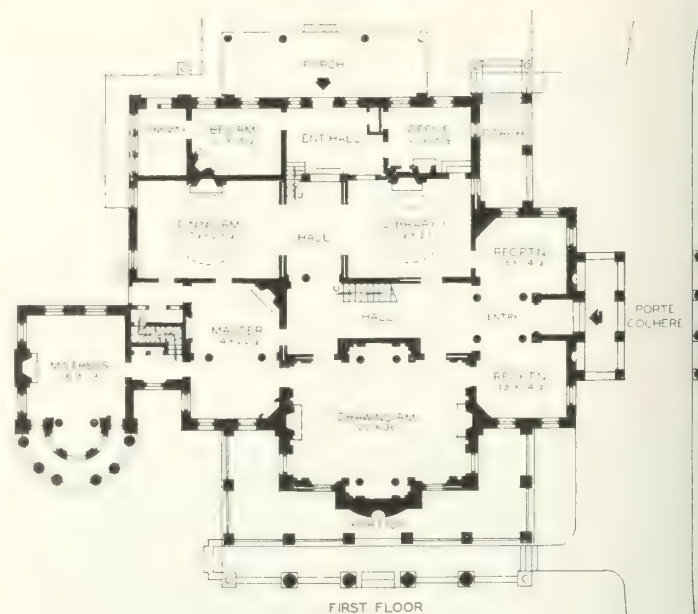
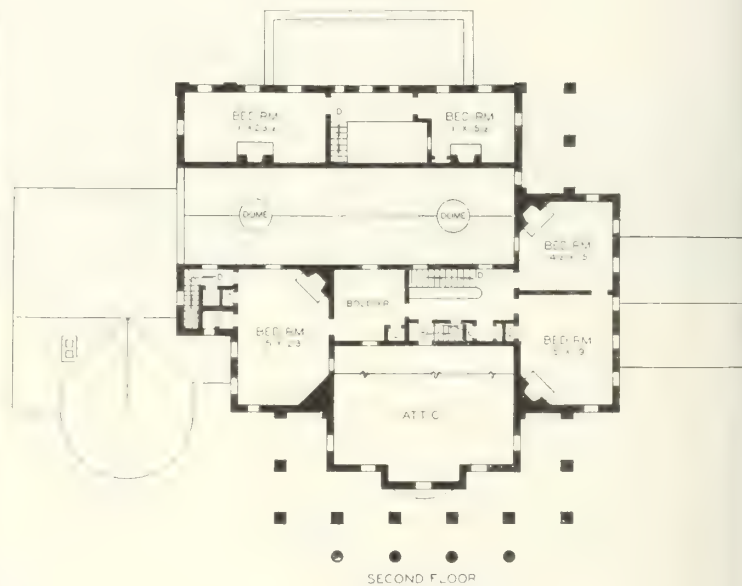
Schemes of new empire lured most of these settlers away from the Canebroke, where they found themselves unsuited to combat either the warfare of the red man or the suspicious resent-

ment of the poor white pioneers—only whites besides themselves to set out this section before it was discovered to be excellent cotton country.

According to the imperial plan Napoleon was to be brought to New Orleans; a free state was to be born in Texas under the domination of French settlers, with its nucleus Champ d'Azile; Joseph Bonaparte was to be set up as Emperor of Mexico and a confederation of the Southwest established. None of these schemes materialized, and their collapse resulted in the trial of Aaron Burr.

In 1821 Colonel J. R. Bryan of North Carolina moved to Marengo County and kept his relatives in Carolina advised constantly of this land promise. Two years earlier, in 1819, a nephew of his, Nathan Bryan Wilkerson, graduated from the University of North Carolina at Chapel Hill and came into a great inheritance of land.

(Continued on page 67)



The plan of Gaineswood is unusual, but exceedingly well adapted to the life of the day. In the space behind the Mistress's room, a bath was later added, and also passages led from there to the kitchens. On the second floor, the front rooms were for guests; the children's rooms were in back up a completely separate stairway

THE STORY OF GAINESWOOD

(CONTINUED FROM PAGE 66)

groes and money. Then, with his newly acquired wife, he began the second tour of America.

On his return from his travels, General Bryan Whitfield was elected senator in the States Assembly of North Carolina from 1822 to 1827 and in 1827 was brevetted Major General Governor Montford Stokes of North Carolina. Shortly thereafter he paid his first visit to the Cane-brake, and was so enchanted with the prospect of that neighborhood that in 1833 he bought several thousand acres in Randolph County about fifteen miles from Demopolis.

A large number of his slaves were sent out in that year to begin clearing the land under the direction of his son, Colonel Bryan, and in the following year, 1834, he took his family to North Carolina to the new plantation, which he called Chatham. Here he made for his life-long friends the late General George S. Gaines who had welcomed the Napoleonic refugees several years earlier, and his brother, General Edmund Gaines, who had captured the Colonel Aaron Burr.

By 1842 the Indian menace no longer existed and Fort Gaines found itself surrounded in a placid and rich community. General Gaines prepared to abandon it and sold to his friend Nathan Bryan Whitfield the log building and its fifteen hundred acres on the outskirts of Demopolis.

The log house was torn down, and the great house of General Whitfield's dreams, Gaineswood, commenced under the shade of the Pushmataha oak. General Whitfield was his own architect and contractor; his own slaves were his artisans and laborers. His grandson writes: "I have always understood that Gaineswood was a product of his own mind and that he built it with the labor of his slaves. I knew some of the brick masons, Dick and Andy. Sandy, soon after the Surrender, for parts unknown, but Dick and most of the rest of the slaves remained on the plantation. He was a tall, well-built black man, a master butler and expert in other rôles. He had the manners of a Halifax with such qualifications as his station required."

How long it took General Whitfield to complete his plans is not known. He may even have had them ready before he purchased the property. That he was able to execute the plans as well as to erect the building is well established. He was well educated in the classics, spoke Greek and Latin, drew, painted, and modeled with skill. He painted the portrait shown on page 41 of his father, who was one of the founders of the University of North Carolina. He was also musical and his children remembered with pleasure his performances with the violin, flute and bagpipes. He even invented a mechanical flute which he called the Flutina and for which he made records of various airs. Besides, he was an avid collector of books and his library of several thousand volumes figured prominently in the removal from North Carolina to Western Alabama. Among the few now still in existence are several which throw some light on the sources

for the design of Gaineswood—Vitruvius, Stuart and Revett, and several catalogues and handbooks of architectural motifs.

General Whitfield established a wood-working and cabinet shop housed in a building 32 by 70 feet which had lathes for wood and metal besides all sorts of other machinery. This machinery was all built under the direction of General Whitfield and much of it to his own original designs. Power was furnished by four or eight horses circling a running gear. In another house on the place was a complete plasterers' shop and elsewhere were brick kilns and batter sheds.

The main house, though unlike any other Greek Revival house in plan, and not apparently based as they were on the desire to make the residence conform to the shape of the typical Greek temple, is still in order and ornament principally Greek of a very pure type. Howard Major in his "Domestic Architecture of the Early American Republic" says, "An interesting exception to the general arrangement is Gaineswood at Demopolis, Alabama, built by General N. B. Whitfield. The composition, a main body with subsidiary wings and porches, was carefully studied, and the result is successful and interesting from all four sides. The plan also deviated from the accepted type by employing a mezzanine floor."

The main entrance to the house is at the end of the long axis, the *porte cochère*. (See plans, page 66.) Entering here between the rows of columns and piers, the visitor finds himself in a sort of vestibule with reception rooms, or parlors, on either side. The openings into these rooms and on into the main hall are flanked with Ionic columns. Directly in front of this entrance is the main hall with the stair leading to the guest rooms. To the left is the door into the drawing room, to the right that leading to the parlor or library.

At the far end of this long hall is the entrance to the Master's room which also opens into the dining room. This room opens onto a passage with a private stair leading to the guest rooms above. This passage leads to the very beautiful room designed for the Mistress's use. Beyond this room was the bath (not shown on floor plan) and also from this room was a passage connecting with the one that leads from the dining room to the kitchens and store rooms. On the same axis and beyond the bath and dressing room extended a portico about 70' long. The store-rooms opened off this portico.

Beyond this series of rooms and still on this same axis was the artesian well, which is claimed to be the first in the country. It was eleven hundred feet deep and dug with machinery of General Whitfield's design. It was intended to serve the bath, but the pressure was not sufficient, and before a ram could be installed the war commenced and put a stop to all construction. It was used, then, for the fountain in front of the house.

Adjacent to this well were the smoke house and packing houses. The smoke house was designed to accommodate (Continued on page 68)

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THE STORY OF GAINESWOOD

(CONTINUED FROM PAGE 67)

thirty thousand pounds of meat at one smoking. Old accounts of the plantation show that as much as forty-five thousand pounds of pork were killed at one time and that the killings rarely fell below thirty thousand pounds. There were usually three killings a year.

Extending to the rear at a right angle to this major axis were grouped the granaries, barns, stables, carriage house, pigeon and martin houses, well-house, and servants' quarters. It must be remembered that the principal barns were on the various plantations where were also the slave villages, the grist and flour mills, the hog pens, etc. The only other buildings besides those mentioned which were used at the big house were the workshops for the actual construction of the mansion, the brick kilns, the gates and porters' lodges. These buildings were designed in the spirit of the main house and a descendant recalls particularly the martin house, which was a miniature Greek building supported by an octagonal pole.

To the left of the main entrance and overlooking the front garden is the large room known as the ball room or drawing room. General Whitfield called it the latter. At each end of it are mantels of gray marble. On the long walls are wide shallow recesses flanked by free-standing columns, behind which on the walls of the recesses were set large mirrors vis-à-vis. In front of each recess formerly stood marble statues of Flora and Ceres, now lost.

The room itself is magnificent with its rich wood and plaster ornamentation. The order employed here is the same as that used on the summer house: Greek Corinthian from the Choragic Monument of Lysicrates at Athens. It is probable that this order was selected from the very copy of Stuart and Revett's "Monuments of Athens" which is still in the possession of a descendant; and that the models or castings themselves came from the Bielefeld catalog also in existence (see page 42). The only change made in the order is the substitution of a *rincau* acanthus frieze for the original.

The chandeliers in this room were of cut glass and succumbed entirely to the vandal and the souvenir hunter. There is not a trace of them in existence. The rug was an imported one made to the shape of the room, the draperies were silk damask, the furniture brought out from Philadelphia.

Here were held the balls and receptions of the forties and fifties, here the fighting Bishop of Louisiana, General Leonidas Polk, set up his headquarters at the invitation of his lifelong friend, General Whitfield, during an encampment of General Polk's division at Demopolis in 1864. Here also the Count de Rivière, a master at the art of fencing, matched his skill with that of the local blades. During this exhibition the

capitals, chandeliers and statuary swathed in pillows and mattresses the furnishings removed, and the audience looked on through the doors.

Opposite this room is that which the Historic American Building Survey called the library. Members of the family say there is no reason for this name being given to it. It was the parlor, may better be called a music room, here were kept the Flutina, the piano and huge bagpipe. This room and its mate, the dining room, are both curious in their lighting as well as successful in the designer's solution of the problem he had to face. The rooms are almost entirely within the body of the house and light is admitted to them principally by two skylights in the form of cupolas over domed ceilings. The light is pleasant and plentiful; in fact they are the two most brilliantly lighted rooms in the house.

The transverse hall which separates these two rooms leads to the second stairhall. Off this hall opens the library or office as it is called on the plan. Opposite this room is a bedroom used by guests. The stair leads to the roof, said to have been built for the use of the children, a large dormitory for boys, a smaller one for the girls. As the children grew up they were given separate rooms elsewhere.

The northern entrance opens onto a long Doric colonnaded porch, giving onto a garden similar to that at the main front, except that the statue was a different work of Canova's.

Below the main floor is a complete basement which was never finished, which is remarkably dry. At a late date the kitchen was installed in this cell. Here also were found recently a quantity of unused plaster ornaments, a finial from the summer house, and various bits of structural material.

It is hard to reconstruct the life in which these huge houses of a bygone age were built. They were residences and offices, as well as executive buildings for a large organization. They must truly have bustled in their prime.

Financial prostration common to the whole South immediately following the Civil War brought to a final close all the plans General Whitfield had. In 1860, deferred until the end of the war. In 1868 he sold the residence to a stranger and continued to live there until his death in the same year. From then until the present time the house has passed through a series of occupancies alternating with longer intervals of vacancy and is now owned by Mr. Clarence Kirven. Much has vanished with the years but happily we have left to the mansion itself, the nucleus of the Gaineswood scheme; a souvenir of former times and manners of life in the building of which a Southern gentleman indulged his dreams and expressed his love for the beautiful.

EDITOR'S NOTE: We acknowledge with thanks the cooperation of members of the Whitfield family; of Mrs. N. G. Wynn, General Whitfield's daughter; of Jesse Whitfield and B. W. Whitfield, his grandsons; of Peter Brandon, Alabama State Historian; E. Walter Burkhardt, Alabama Polytechnic Institute; T. W. Martin, Clarence Kirven, and particularly Harvey Smith, decorator, of Atlanta, Ga., who collected the material for HOUSE & GARDEN.

FIRESIDE GARDENING

or until the icy grip of Winter puts up a solid resistance to the rage of his spading fork does the pious gardener accept banishment to placidity of his fireside. Once here, ever, in the big, cushioned rocker d back almost to horizontality—and the piano bench to help out with pedestrian overhang—in the atmosphere of the crackling blaze the innermost philosophy of garden doings holds court: to solve, if it may be, the riddles brushed heedlessly aside at the time of happening by an ardent Nature lover to live its life to the full “while yet day”.

From this vantage of the garden step does its constant guardian greet perplexities with that meekness that writes the earth and its secrets; and ever does a measure of enlightenment in from the great Beyond, where wisdom lingers; and the disclosure comes on the guise of talking it over to oneself—sooth to say, soliloquy.

FALL TRANSPLANTING

Now, the last thing done in the garden before the ground froze up was the transplanting of that spiræa bush, which was where we wanted lawn. A simple job, one would say, but an experience so involved as to be worth lightening out at leisure. There was the bush to move, and it seemed just a task of transplanting its root; the shrubby part would come along too, a matter of course: it was fast to the ground, and had to. But just about here came a rude mental jolt—a realization that the root of a plant is a complete mystery, about which we do not possess one solitary fact. The shrubby part of the bush, being above ground, is more or less familiar as an everyday acquaintance. The root, on the contrary, has been hidden for years, a co-partner in the invisible soil in which it grows. It is impossible to map it out on the surface—so that one may know where its reaches go farthest—north, south, east, or west—or where, and in which directions they slant downward into uncharted depths.

In these conditions, it is plain that any transplanting is as much an adventure for the gardener as it is for the plant. Each root is an independent creature, developed individually in accordance with the complexities of just that section of soil it has encountered; and so different from those that any other root, even though it be of the same species of plant, has met and overcome in some other place. So far as this thinking-chair is aware, no botany that has ever been published has carried a particularized map of the ground area compassed by a single specimen of spiræa—any other shrub. “Out of sight, out of mind” for botanists; gardeners are no cursory; we have to know.

Among all this vapoing, one thing becomes evident—that it must be the root that controls the transplanting; and the vital question becomes, “What do we know positively as to this root?” Well, there are two things; both dependent, by the way, upon the visible growth of the plant. The first is that during the growing season, when the bush is full of leafage, the roots are extending their lengths by a pushing bud at the

tip of each rootlet; and that, close back of this advancing bud and keeping pace with it, is a circlet of tubular feeding hairs, drinking in the soil fluids which afford the plant its necessary moisture—these hairs dropping off after a brief service, as the root proceeds, and being replaced by new hairs in a new circlet.

The other is that after the leaves have all dropped off in the Fall, there are no tubular hairs to be found at the tips of the rootlets. Where they were last is now a ring of cork scales, closing the openings through the root bark through which they brought the sap water. At this season of the year, the buds at the tips of the rootlets have stopped growing and have put on a coat of substantial Winter scales.

All these things show that the plant is in a state of deep sleep—dormancy is probably the proper word for a mere bush. And wouldn't it seem just common sense that what is done to a plant asleep is unbeknownst to the plant then transplanted—and that it will awake in the Spring and go right on growing in the new location without suspecting what has happened to it? All of which would seem to establish the truth of the theorem that the time to transplant garden shrubbery is late in the Fall—accent on the *late*.

The next step in the performance will naturally be a searching inspection of the bush which is to be moved; and here we will come at once upon the distinctly noticeable condition that one side has been more prosperous than the remainder, a disturbing discovery that will not be cheerfully entertained. The “Why?” must be reasoned out before any real progress can be made.

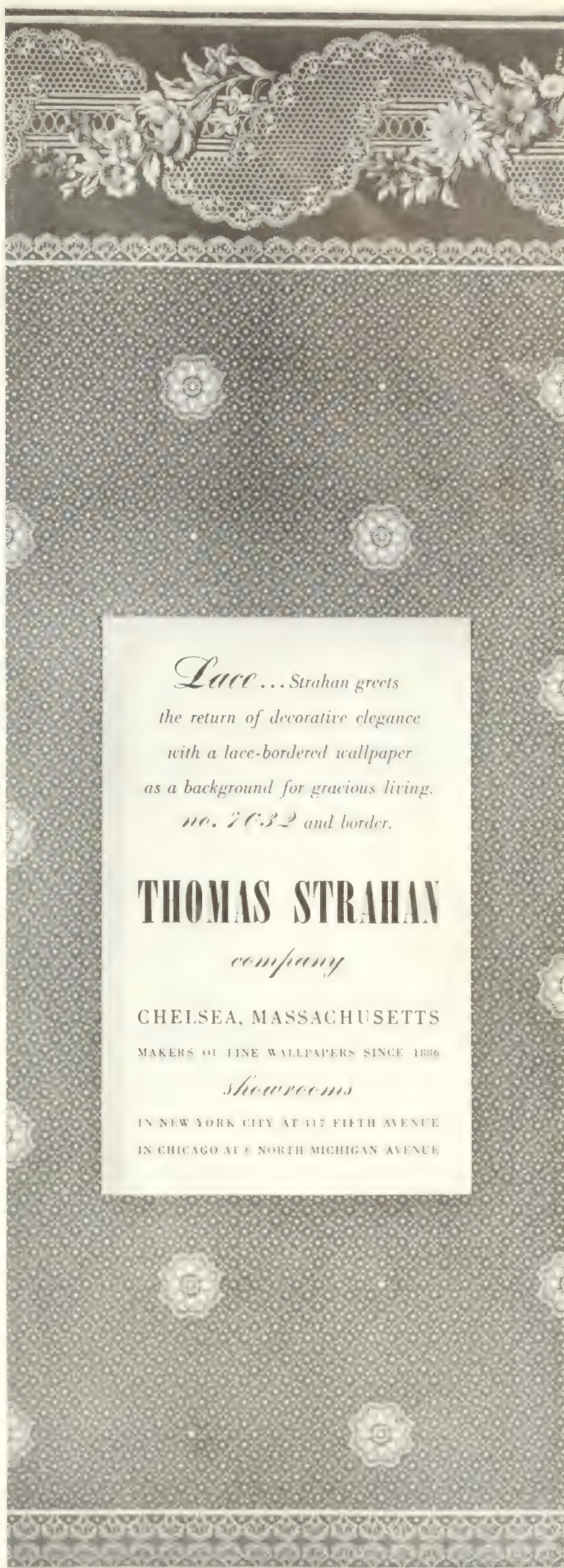
PLANT ORIENTATION

Perplexity expands in several directions, allayed suddenly by a gleam of revelation—that this fullest prosperity is all on that side of the plant which has its exposure toward the southeast. There are more branches on that side, and they are longer and stouter, and have more and plumper leaf-buds for next Summer's growing. This determination cannot be regarded as satisfying, however; the perplexity has simply extended into the depths. The question has become, “Is there any reason for suspecting the soil on that side of being more favorable to the needs of the spiræa?” It doesn't seem so, but the real answer to that is underground.

But out of the maze of guesses one notion clings beyond the others—the sun itself, with its rays of heat and light. Could that be accountable? The argument runs this way: the earliest morning rays are those from the southeast; they engage the leaves on that side of the plant at once, and awaken them to their service in the making of sap—thus setting in motion for the day the chain of root activities traced in a preceding paragraph.

Moreover, these first rays of sunlight warm first the ground in which those southeasternmost root-hairs are growing, and lend a stimulus to their activity for an hour or so ahead of the growth of the directly adjoining sectors on the south and east; and up to three or four

(Continued on page 70)



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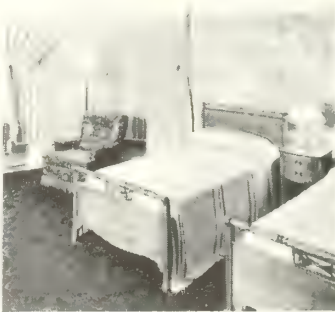
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FIRESIDE GARDENING

(CONTINUED FROM PAGE 69)

hours in advance of a comparable activity of the opposite parts of the bush with the outlooks toward the north, northwest, and northeast. If it were not for the reaching through the better-lighted mass of foliage by the branches from the darker sides, to get a larger share of the sun's rays, the plant would be a mis-shapen affair, unwelcome in a decorous garden. As it is, the clipping shears of the gardener upon the most ardent growths are needed to preserve a harmonious form.

And if all these things so be, the question next presenting is, "Should we, in transplanting, take note of these compass bearings, and in resetting it in the new place, be careful that the southeasterly side of the bush looks again toward the southeast?" Reasons as to why this should be done are many.

HABITS OF GROWTH

For one, the bush is used to such exposures, and in any other positions, would have to change its habits of growth. This is true particularly as to the northerly and westerly outlooks. On those sides the bark is much thicker, due to the plant's instinctive defense against a more rigorous degree of cold—the cells of wood-tissue being smaller, closer together, and having thicker walls. While it might not be of any moment that this northerly tissue is turned toward the south in the act of transplanting, when it comes to setting a former southerly exposure to face the Winter blasts from the north or west, a considerable percentage of plants with no such previous experience, and no provision of the usual specific protection, are unequal to the stress, and give up the ghost. This loss, too often blamed upon Fall transplanting, should be ascribed to misorientation.

The roots are largely in the same dilemma, but for a different reason. On the southerly exposure of a bush the roots, from the warmer soil to which they have been accustomed, find a much shorter season of growing hours in the colder area of shadowed soil to the north, northwest, and west if placed in such a position; and the former exuberant growth natural to the southeasterly exposure must suffer a considerable check—bad enough the first season after the transplanting, and much more serious the second season—if one may dare look so far.

Just about here will loom the remembrance of that exceedingly crooked idea that it was practically the root of the plant that was the controlling feature in a Fall transplanting: it has now become very plain that those extra bark cells on the northerly and westerly faces of the plant stems carry the decision as to success or failure. It is the continual discovery of such unsuspected circumstances that prevents the sensitive gardener from ever becoming proud.

And while these extra bark cells on the northern exposures are fresh in mind, it surely will be a wise move to mark the north side of the plant very plainly, so that in its resetting it may be placed with exactly the same relative outlooks toward north and south as it occupied primarily.

An accurate north-and-south line may

most simply be determined by the shadow cast at noon on a sunshiny day a bean pole or other longish stick thrust upright into the ground at the bush, be moved. Standing in the line of the shadow on the northerly side of the bush, the true northern exposure some one of the stems may be readily determined—and marked on the bush about two feet above the ground preferably with a bit of string or ribbon tied into a tight bow (after several windings) so that it will not loosen the handling to come. A magnetic compass may also be used.

Now all is ready for the digging—to take the field. Recalling the evidence of larger prosperity on the exposure toward the southeast, it is in that direction from the stem that the longest roots are to be located. The plaguing question is, "How far?" Professional gardeners will answer, "To two-thirds of the height of the bush." In well-favored soils, this is not too much; in poor soil it is often time wasted—but it is good exercise!

Some kinds of plants take up more growing space in poor soil than in the best possible soil; it may be that the roots have to travel farther to find the subsistence they need—and are determined to have even if they do have to go after it themselves (which looks like a reflection on the bill of fare provided by the gardener in question). A few gentle liftings with the fork, close where the tips of the roots are believed to be, are the only means of getting them out, as to the particular plant being dug out.

DIGGING THE ROOTS

There's a big trick in digging out unharmed, roots which have been long established. We have to bear in mind that the roots which have most recently been doing the growing are those at the very tips of the smallest rootlets—the easiest to break off hopelessly under the impulse of impatience—*sforzando*. They will act up as if they didn't mean to let go; and they have to be coax-

The fork is to be set so that the tines line up radially (not crosswise) with the main stem as the centre, at the distance of two-thirds the height of the bush, and then stepped on so that it goes down its full length—no half-business here. Then the prying begins very slowly, the fork handle being twisted gently both ways a little, and "shook", so that the loosened earth clumps break up and fall through between the tines—watching closely for the position of the root you will almost surely have the governing idea being to shake the root loose from the soil without breaking off any of the tips.

Having gotten the farthest end of the southeasternmost root, it is a safe bet to take half that distance from the stem as the ultimate reach of the root toward the northwest; and with a few pegs one is prepared to stake out an oval, pinched somewhat at the northern western end, like a short, stoutish egg in outline. From then on, it is a matter of that same gentle digging over the space pegged out, a little deeper all the time as you approach the central stem.

(Continued on page 71)

FIRESIDE GARDENING

(CONTINUED FROM PAGE 70)

group of stems.

is certainly the most trying part of the task, mentally as well as physically. It is presented by this final separation of the central mass of roots, which will call for rugged treatment in contrast to the gentleness of previous digging. The fork has to be pushed from all under the centre, and the second around rather roughly, and the third rocked this way and that till thoroughly loose and held only by a few penetrating almost directly down-

ward, with the fork used as a lever, an overturned metal pail or some other block for a fulcrum, these unorthodox roots are torn loose from their clinging hold by main strength. There is some sacrifice here; but, having saved the outlying and spreading roots by careful handling in the earlier digging, the loss is not noticeable. Once out, the mass must be quickly covered with a wet bag, or similar material to prevent any drying by sun or wind before they are again enclosed with soil.

Once the bush has been separated from its former site, the job is three-fourths done, and the story is nine-tenths told. It remains now not to dig another large egg-shaped excavation at the new site, but a simple hole in the ground large enough to contain comfortably the central root mass, and

deep enough to hold it at the same relative level with the ground surface as before. Presumably the northerly point on the outer edge of the new hole has been marked by the noonday shadow of a stick—which in this case may be a small one—and in setting the mass of root into place, it is readily oriented by the bow.

From this central hole must radiate a series of ditches toward the south-east, south and southwest—wherever there was a long root. Into these the larger root systems are to be spread and "tucked in" with the best soil obtainable in generous quantity—for it is all to be tramped hard when the diggings have all been filled. If large-sized chunks of stone, or bricks are available the new surface earth in the ditches should be piled with a substantial weight, and then the whole may be watered a little at a time—just enough to reach the lowermost root, without being in the least mushy.

After settling for a few days, the stones are to be removed, any sinking of the soil leveled up, and the whole disturbed area covered with the Autumn leaves and evergreen boughs customarily used for Winter protection—the stones being put on top for good measure, and removed with the earliest days of Spring to profit by the sun's wakening warmth.

RICHARD FERRIS

PRUNE YOUR GARDEN CORRECTLY

A garden contains attractively shaped trees and shrubs covered with radiating foliage, well-formed flowers or promising fruit, the admiring newcomer in gardening may be sure that its owner, knowing other things, understands pruning. Luckily the increased rewards that a well-pruned garden brings are within reach of amateurs who use the methods of plant cultivation. All that need to do is to determine to prune correctly through remembering and applying a handful of general principles.

To prevent difficult work from accumulating, it is necessary to begin pruning trees and shrubs while they are young. This does not mean that they should be pruned before they have obtained a firm hold, because they will die of evaporation or blight if they are cut too soon. Though it is possible for a hardwood, like apple or pear, to gain a firm hold before a softwood, like poplar or linden, it is generally true that softwoods are ready for pruning before hardwoods, because softwoods ordinarily grow faster than hardwoods. For the same reason, softwoods usually must be trimmed more often than hardwoods.

In pruning, attention is largely focused on buds, because all branches (as well as flowers and leaves) are formed in buds. For an unknown reason the terminal bud of a leader always grows up a leader, and the lower buds of a leader merely put out subordinate branches or remain dormant, depending on how far down the stem they are cut. Occasionally a subordinate bud puts out a branch which disputes lead-

ership with a leader, but a subordinate branch never succeeds completely in wresting control from its favored rival. If, however, a leader is broken off over a lower bud, the lower bud sends up the new leader, but the buds farther back, though they move up in importance, must still be content with subordinate rôles. If a leader is broken off so far back that it is completely overshadowed by an existing subordinate branch, the subordinate branch will become a leader. A plant commonly has no more than one main leader, to which all other leaders are subordinate.

By taking into account the natural way in which plants grow, it is an easy matter to induce them to assume decorative shapes through disbudding and heading back branches to proper buds. Buds facing the center of the plant are preferred for main leaders and buds facing down for lateral branches; but should a lateral branch bend too far in any direction, it is cut back to a bud placed on the opposite side. Then, too, an existing branch can be trained to fill a selected space by tying it in place with some soft, but strong, material which does not injure bark. It is interesting to see what gardeners do along these lines in forming espalier plants.

Everyday woody plants consist of three complicated tubes, one sliding within the other like sections of a telescope. The second of these tubes is very thin, and has the strange power to divide itself. It thickens the outer and inner tubes, and helps the outer tube to cover injuries. The whole plant, ex-

(Continued on page 74)

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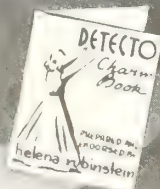


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PLANTING A WHITE BULB GARDEN

White gardens have long been points of interest on many estates; a white bulb garden, however, is not so commonplace and is, moreover, quite easy to plan.

It should not be large, since too great an expanse of white gives a rather cold effect. Only a small plot has that certain intimate touch and charm which is the greatest value of a white garden. It would offer a continuous show of bloom from early Spring to Fall; and, secondly, many of the early-blooming bulbs increase rapidly, yielding in the future many dividends in beauty and satisfaction.

The proper setting, background and environment is of greatest importance for the white bulb garden. Quite satisfactory would be plantings of broad-leaved shrubs—like *Kalmia latifolia* (mountain laurel), *Leucothæ catesbæi* (andromeda)—evergreens, pines and white-flowering shrubs. These last should include white dogwoods, double-flowering mockorange (*Philadelphus virginialis*), *Deutzia gracilis*, white snowball (*Spiræa trichocarpa*) and white lilacs. Now you are ready for the exciting part—the planting of the various bulbs.

The snowdrops or galanthus are really the first messengers of Spring, blooming even during the snowstorms of late February and early March. Plant them under white pines in groups of 25 to 50. The white crocus varieties, like Snowstorm and Kathleen Parlow, are also lovely when scattered around the evergreens and laurel. These two greet us in February and early March, followed by the white forms of *Chionodoxa lucillæ alba*, or Glory of the Snow, appearing in late March and early April. This last, a fine naturalizer if left undisturbed, is not particular about soil; and the same applies to *Scilla sibirica*. Both varieties grow from 3 to 4 inches high and will thrive successfully and look most charming under white birch trees.

The rock garden is ideal for the miniature narcissi, but these little gems also do well in woody borders. Plant them in groups of 5 or 10 in front of a nearby laurel. *Narcissus triandrus albus*, or angel's tears, is a fine dwarf species, some of the stems bearing as many as four or five blossoms, one below the other like fantastic little lan-

terns. *Narcissus moschatus*, no more than 6 inches in height, drooping and giving a delicate fragrance, also adds value to the early display of a white bulb garden.

A ground-cover or trailer protects these fragile flowers from spattering by mud and also hides later on the open spaces when the various bulbs have died down. *Vinca minor alba* (periwinkle), English ivy, viola, may all be used for this purpose.

At the end of April and the beginning of May, the white dogwoods form a heaven above the groups of the almost white trumpet varieties of the narcissus—Silver Star, Madame Krelage; followed by later varieties of *narcissi recurvi* (the old Pheasant's Eye) and Queen of the North. Both varieties are fine for planting in groups or masses under trees.

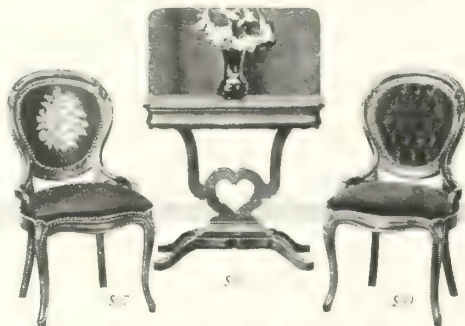
About the same time, *Leucojum vernum*, the snowflake, comes into flower and can be planted anywhere. It grows six to eight inches high and bears dainty nodding flowers tipped with green. Of the same height is *Fritillaria meleagris alba*, producing dwarf pendant bell-shaped flowers. The white grape hyacinth, *Muscari botryoides*, shows up beautifully wherever you choose to plant it.

On both sides of the garden path white peonies should be planted, with their ornamental texture of foliage, interplanted with white lilacs. In front of the peonies, group in fives or tens the more valuable types of white narcissi—like Beersheba, Moonshine, Agnes Harvey—followed up by varieties of white tulips: Carrara, white as marble, Vela, a lovely Triumph type, and the later-flowering Darwins like White Giant, Mrs. Grullemans and Zwanenburg.

As a foreground, *Scilla campanulata alba* is fine for edging and is also favorable for naturalizing among shrubbery. It will flower exactly at the same time as the tulips. Use here, too, plenty of the *Vinca minor alba*, violas and white candytuft among the groupings of bulbs.

Star of the May garden will be *Eremurus elwesii alba*, grouped in threes or individually among lilacs and pines. The pure white spikes of this stately bulb will show to advantage (Continued on page 76)

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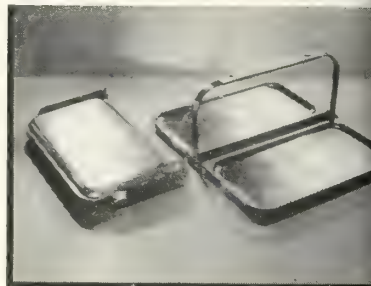
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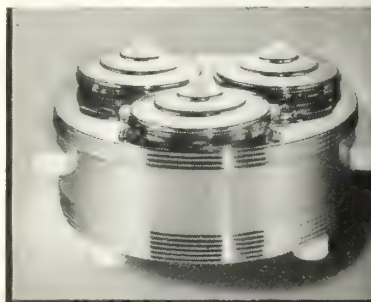
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TURKEY AND PIE

(CONTINUED FROM PAGE 61)

edges, using your floured fingers, or a fork, or a gadget sold especially for the purpose. Personally I use my fingers.

Prick the entire surface of the pie with a floured fork before placing the pie on the floor or bottom rack of your oven, which has been pre-heated to a temperature of 450° F. Leave the pie there for about ten minutes—or until the edges are slightly browned—then place it on the rack in the center of your oven, reduce the heat to 350° F. and bake until the filling is cooked and the pie is well browned all over. The time required will depend on the filling used.

To bake unfilled pastry shells, divide the pastry in half, roll out and line and trim two tins, as per directions above. Roll the overhanging edges under so as to form a double edge, but be sure the crust still comes slightly beyond the edge of pan. Press the dough against the edge as you crimp it, to keep it from shrinking away while baking. Prick the bottom surfaces of crusts all over to prevent them from humping up while baking. Chill thoroughly in refrigerator before baking, if time permits. Place in a pre-heated oven registering 450° F. and bake about 15 minutes or until crisp and delicately browned.

COCOANUT CREAM PIE. Line a large pie tin with pastry, making a fluted edge. Prick the entire bottom surface with a fork, then bake in a 450° to 500° F. oven until a delicate brown—about 15-20 minutes. Cool, then fill with the following filling when it has cooled.

Scald 3 cups of milk. Mix 3¼ level tablespoons of cornstarch with ¾ cup of granulated sugar and add the hot milk slowly. Cook over direct heat stirring vigorously until thick, then cook twenty minutes over hot water in a double boiler, stirring frequently. Beat the yolks of 6 eggs well and add them slowly to the hot cornstarch, stirring vigorously. Continue cooking a minute or two, stirring constantly. Remove from fire and cool, stirring occasionally. Flavor when cold with 1 tablespoon of vanilla and stir in 1 cup of canned moist cocoanut. Pour into pie shell and spread smooth. Cover with the following meringue.

MERINGUE. Sift together 1½ cups of granulated sugar with 1 level teaspoon of cream of tartar. Beat the whites of 6 eggs until stiff, then beat in gradually the sugar. Flavor with a teaspoon of vanilla, then fold in about ¼ cup of canned moist cocoanut. Spread lightly over the custard, being sure that the meringue touches the crust all the way around to avoid having the meringue shrink away from the edge while baking. Sprinkle the top of the meringue with another ¼ cup of the cocoanut. Place the pie in a 350-400° F. oven for about ten minutes, or until a beautiful golden brown. Watch carefully so that it does not burn. Serve this pie when just barely cooled or lukewarm, to have it at its best.

APPLE PECAN RAISIN PIE. This recipe will make one eleven-inch pie. First peel 8 or 9 big green cooking apples; quarter and core them. Now make the

pastry as per general directions above, using 2½ cups of pastry or all-purpose flour, 1 level teaspoon of salt, 6 tablespoons of Crisco and the same quantity of sweet butter, moistening with from 3-6 tablespoons of ice water. Line the pie tin, trim it and slice into it the apples, cutting them as thin as possible. Sprinkle the apples, as you go along, with sugar, cinnamon, chopped pecans and seedless raisins, using in all 2 cups of granulated sugar, ½ cup of raisins, ½ cup of chopped pecans and plenty of cinnamon. Distribute the apples so as to have them as level as possible, with no heap in the center, and be sure the pastry is well packed and quite full, as the apples cook down a lot. Roll out the top crust, cover and trim; and crimp the edges of the pie. Prick the entire surface of the pie with a fork at one-inch intervals. Place the pie on the floor or bottom rack of your oven, which has been pre-heated to a temperature of 450-500° F., and bake for about 10 or 15 minutes or until the edges brown and the juice begins to flow. Then place the pie on a rack in the center of your oven, reduce the heat to 350° F. and continue cooking slowly for about 35 or 45 minutes longer. Eat while warm, if possible (not hot), and sprinkle top with confectioners' sugar before serving. Serve a pitcher of cream with this pie.

TWO PUMPKIN PIES. Personally I think this is the best pumpkin pie I ever ate.

Line two nine-inch pie tins with pastry and flute the edges. Do not prick the bottoms. Place in refrigerator to chill while you prepare the filling.

Open a 1 lb. 13 oz. can of pumpkin, or use 3 cups of home cooked pumpkin put through a sieve. Place it in a large bowl and add 1 cup of light brown sugar, 1 cup of white granulated sugar, 1 scant teaspoon of salt, 2 tablespoons of New Orleans molasses, ¼ teaspoon of powdered cloves, 3 level teaspoons of ground cinnamon and 3 level teaspoons of ground ginger. Mix well. Beat 4 whole eggs slightly and stir them into the pumpkin mixture. Last of all, add 1 cup of thick cream and 1 cup of milk scalded together. Mix well and fill the two crusts. Place in hot (450-500° F.) oven for ten minutes, then reduce the heat to 350° F. and continue cooking slowly about 30 minutes longer, or until set. Watch carefully and turn the light even lower if the custard is cooking too fast, which would cause it to become watery. Remove from oven and cool partially while you make the following caramel glaze.

CARAMEL GLAZE. Place 1 cup of sugar in a small heavy aluminum pan with deep sides. Moisten it with ¼ cup of cold water. Have ready about ¼ cup of hot water in a separate pan. Place the sugar on the fire and cook slowly without stirring until it caramelizes to a golden brown. Remove from the fire at this point and add immediately the hot water, being very careful not to burn yourself, as the water will cause the burnt sugar to bubble way up. When it calms down, place pan back on fire and stir until the caramel and

(Continued on page 76)

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PRUNE YOUR GARDEN CORRECTLY

(CONTINUED FROM PAGE 71)

cept the leaves, expands in circumference on this plan, and grows forward only at the tips of branches and burrowing roots. The plants that grow differently are smilax and a few others, all of which are identified by the parallel veins in their leaves. These plants are usually not able to increase their circumference from year to year, as they commonly consist of no more than growing tips, core, and protective bark. Dracaena is one of the few monocotyledonous plants which have a dividing cambium between core and bark.

Since cambium can only spread sideways while it is thickening the outer and inner cylinders of a plant, and since a plant grows forward only at the tip of its branches and roots, a pruning cut should be always made at an angle, so that bark can easily slide over the wounds; and to discourage faulty growth, care should be taken not to snap the ends of branches which are leaned over while others are being cut.

In removing a branch, a clean cut is made with a sharp instrument and, if possible, one stroke is used. Experienced gardeners attach much significance to the length of stubs. When a branch is severed at a bud virtually no stub is left, as no more than the distance between the top and bottom of the bud is usually included in the angle of the cut; but, if the plant is a softwood, then, to prevent drying, a stub whose exact length depends on the rate of evaporation of the plant is allowed to project. With respect to the length of bud spurs, the thing to remember is that if the cut is too close the bud dries, and if too far the wood decays.

If it is not desirable to remove a perpendicular branch or a lateral branch at a bud, the former is cut off at an angle just above a lower limb, and the latter is cut off flush with a stem. The length of stub allowed to project above a lateral branch is determined by taking into consideration the size of the branch and the rate of evaporation. If a heavy limb is sawed off, the bark should not be expected to cover the wide gap quickly, but to prevent borers from getting in, and rot from developing, the exposed wood is thoroughly painted with white lead, which does not peel or admit dampness.

The best place from which to start pruning grown trees and shrubs is, in most cases, the middle of the foliage, so that the shape of the plants does not easily get out of control. The sterile and decrepit limbs and those which chafe each other are cut away first, as their removal may prove sufficient; but if the plant is thin instead of bushy, the terminal buds of several leaders are pinched off, encouraging the plant to put out lateral branches.

At an early age, pear, cherry, and similar trees are sometimes trained to look like cones. The axis of the young tree is cut back to a bud near the ground, and a strong central stem with lateral branches is raised by annually heading the central stem back to an inside bud. The lateral branches are pruned from the top of the plant to the bottom of the plant, each circular layer of branches being allowed to jut out

farther than the preceding layer. If trees are properly guided, the conic shape admits plenty of light and air, all the leaves and branches, allows fruit to be easily picked, and enhances the beauty of the plants. Although some orchard trees fruit well if they tap upward like fir, others, such as pear and plum, bear prosperously if the heads are trained round and cut open on the inside like a Halloween pumpkin. To train a tree correctly, the pruning work, of course, must be carried through a number of years.

Privet hedges, likewise, are tapered upward from a broad base. A narrow top does not permit them to be crushed easily by the weight of winter's snow nor to become rusty on the outside. For the same reason, boxwood and other shrubs are sometimes similarly trained or rounded at the top or grown in low hedges or tufted hedgerows. Then, to the pyramidal, arched and tufted shapes of bushes, as well as a low stature, are instead of detract from their radial beauty.

A useful method to force fruit trees to bear better is to hinder the growth of their short shoots; for if the terminal buds of tender spurs, such as grow on apple branches, are pinched out, the lateral buds swell with sap and frequently burst into blossom. Should the bud put out a spur instead of a blossom, the second spur is also pinched. Although the yield of orchard trees can be increased the first year by this method of pruning, it is usually not until the next year that more fruit is produced. Avoid excessive pinching.

A plant which has been flowering poorly can be forced to bloom by pruning its roots. The roots should be severed with a sharp spade, care being taken to cut them clean and perpendicularly, so that decay is prevented. Sometimes nothing more is necessary than to turn the roots inserted in damp infertile soil into fertile areas. In cutting, there is no need to look for buds as roots do not sprout them. The gardener must be careful, however, not to remove too many roots.

Plants should not be severely pruned unless they can stand such treatment. Rose-of-Sharon and similar shrubs can be cut to the ground each year, as they will still thrust up a superabundance of startling flowers. On the other hand, such plants as rose and hydrangea flower from the green sprouts pushed out by the branches erected the year before; and, if the latter are lopped off in any great number, you cannot expect many glorious blooms in the coming year. In pruning plants like the rose, however, it must be taken in consideration that if they are pruned mildly they put out many small flowers, whereas if they are pruned severely they thrust up only a few large ones. A fruit tree, such as pear, which has grown old and decrepit will frequently respond to a severe trimming, but pear does not spring to life and blossom forth as a young tree until one year has passed, because it only fruits from spurs put out by branches which are one or more years old. With respect to how severely to prune, the general rule

(Continued on page 75)

PRUNE YOUR GARDEN CORRECTLY

(CONTINUED FROM PAGE 74)

allow is not to cut off promiscuously many twigs and the ends of too many branches, since all flowers break at the buds laid down on these by the forward-growing terminal buds.

Some dogwoods, if not all of them, belong to a class of plants which are touched, as pruning only mars their natural beauty. Included in this class, are mountain laurel, rhododendron, magnolia and fir, whose only demand is that their dried sticks be cleared away. On the other hand, lilac, snowball, Canadian hemlock, privet, and similar plants can be changed into more attractive shapes, as their rampant growth often unsightly or out of taste with the surroundings. Japanese holly and evergreen juniper, as well as Canadian hemlock, are especially malleable. By judicious staking and pruning, they can be molded into graceful forms that perfectly fit the garden.

Although it is proper to cut off and remove infested roots, leaves and branches any time of year, there is a lively difference among gardeners as to what time of year to prune healthy sprouts. Careful sifting of evidence reveals that each season has its quota of pruning work. Light branches may be pruned in summer, and the terminal buds of heavy sprurs are pinched out then. Rhododendron, mountain laurel, and magnolia, named before, have their dried sticks cleared away during July or August. The danger is that Summer pruning may stunt plant growth and promote dead stubs through evaporation or encourage borers.

Heavy roots and branches are satisfactorily pruned in the Fall if the work is done after the plant becomes dormant. Plants bleed very little in the Fall because their sap is slow (some gardeners contend that this does not matter), and the stumps of thick roots which have been cut away to encourage new growth through supplying the plant with more food in the Spring have ample time to put out the necessary feeding fibers through Winter. Then, too, to

promote the growth of feeding fibers, roots may be replanted in fertile soil at this time. Although Fall pruning is recommended for all kinds of trees, it should be confined to early growers, like apple, since they have ample time to rehabilitate themselves before Winter sweeps in.

Light plants, which are quite hardy, such as lilac, can also be pruned after they have become dormant; but fragile plants, such as hibiscus and rose, the tips of whose branches are killed by Winter weather, are always saved until Spring. In the Deep South, however, if plants like salvia and rose are trimmed in September, they will produce a whole new crop of blooms before Winter comes.

Some gardeners recommend Winter pruning for warm days, but nothing except time seems to be gained by its practice. As a matter of fact, something may even be lost, as spreading canker or rot might follow, especially if the branches are improperly cut back. If the weather becomes very cold in your section of the country, the best thing to do is to restrict Winter pruning to resistant hardwoods like walnut, oak, and red maple.

Spring pruning, as a rule, is most satisfactory, since wounds heal quickly so soon as vigorous growth begins, and the check administered to roots or branches makes the plants flower healthily when they leaf out. There is, however, no exact time at which all Spring pruning must be performed. Trees are usually pruned just before their buds break open, and many shrubs, like privet, after their new shoots have come up; or, like early-blooming forsythia and late-blooming lilac, after they have flowered. With respect to the exact time to prune, a good rule to follow is to prune heavy plants, such as grown cherry and oak, before their buds open, and light plants, such as shrubs and young trees, either before or after their buds open, or both before and after their buds open, depending on the plant.

—O. H. STUDE

HOUSE & GARDEN'S BOOKSHELF

VEGETABLE GARDEN. By Edward I. Farrington. Boston, Mass.: Hale, Cushman & Flint.

A recent publication by the Massachusetts Horticultural Society, in its series known as *The Gardener's Library*, which Mr. Farrington, the author of the book, is Secretary, has the general make-up of an encyclopedia. The text is divided into thirty-eight divisions, covering the subject completely, and is supplemented by a general chart of the work to be done in each month—in separate sections for the North and the South. There is also an appendix with an immense amount of information in tabular form, so that hardly a question can arise in the course of running a vegetable garden for a year but has its answer some-

where within the book's covers—and the generous index tells where. Though books on the enduring subject of growing vegetables have been numerous, this one is quite out of the common because of its time-saving arrangement, for one thing, and because it has had the benefit of additions of new ways of doing oldtime chores, and short cuts to objectives discovered by a host of workers in the garden line, tricks heretofore kept secluded for the advantage of the one or two who had been fortunate enough to devise them or chance upon them.

Having become a part of Mr. Farrington's acquisitions in the course of his secretarial duties, he now makes them a part of the practical wisdom of his readers.

(Continued on page 80)



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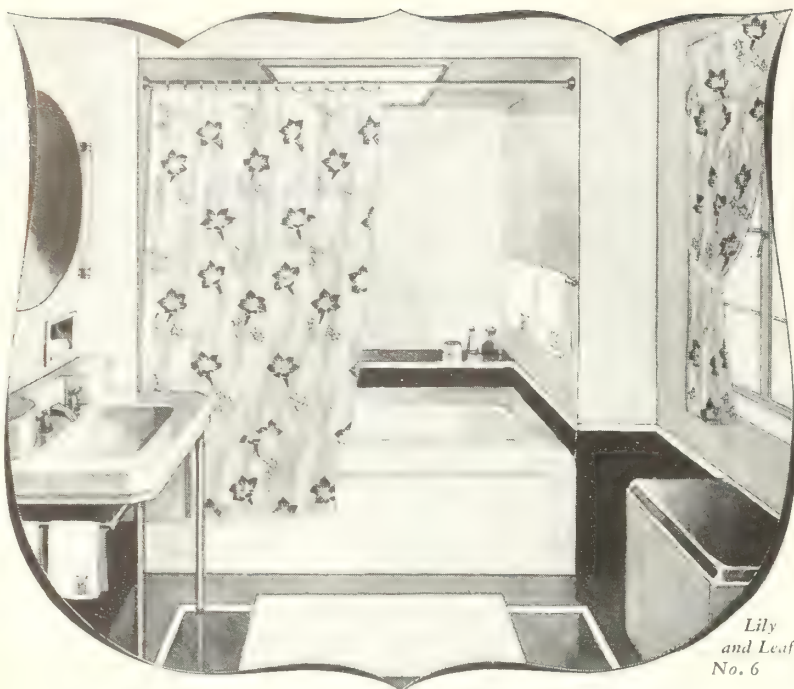
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TURKEY AND PIE

(CONTINUED FROM PAGE 73)

water have become a syrup. Cook a minute or two, or until quite thick. Remove from fire and cool, while you cover the surface of the pies with pecan halves. Then trickle the caramel over the nuts, endeavoring to cover all the surface of the pie with a thin coating of the caramel. The caramel should be cooked enough to be thick but not long enough to harden. Serve the pie soon after making, and just barely lukewarm, accompanied by a pitcher of cream. It is very delectable but very rich.

LEMON MERINGUE PIE. Line a nine-inch pie tin with crust and flute the edges. Prick the bottom well with a fork and place in refrigerator to chill before baking about 15 minutes in a 450-500° F. oven until crisp and lightly browned. Remove from oven and cool while you make the following lemon filling.

LEMON FILLING. Mix together in top of double boiler 7 level tablespoons of cornstarch with 1½ cups of granulated sugar. Add gradually, stirring constantly, 1½ cups of boiling water.

Cook over direct heat, stirring all while until thick and boiling. Then continue cooking over boiling water for ten minutes longer, still stirring frequently.

Beat the yolks of 3 eggs slightly, then add them gradually to the cornstarch. When well mixed, add 3 tablespoons sweet butter and stir until melted. Then add 4 tablespoons of strained lemon juice and 1½ tablespoons of grated lemon rind. Remove pan from double boiler and cool before pouring in baked shell.

Now make a meringue by beating the whites of 3 eggs until stiff. Beat in gradually ¾ cup of granulated sugar mixed with ¼ level teaspoon cream of tartar. Spread over entire surface of lemon filling, being sure the meringue touches the crust all around to prevent its shrinking away from the edge while baking, and be sure that the filling is covered too. Using the bowl of a teaspoon, make a pattern of indentations in the meringue. Bake until a golden brown in a 350° F. oven about ten minutes.

PLANTING A WHITE BULB GARDEN

(CONTINUED FROM PAGE 72)

against the deep green of the Austrian pine. Also known as the foxtail lily or desert-candle, *eremurus* is a native of Turkestan. The stalk, often 8 feet tall, rises from a crown of long, narrow leaves; and is composed of closely-set, bell-shaped flowers, which are really starlike in effect.

June, July and August will give the desired white show with all the lilies in succession, and with the white-flowering ornamental shrubs like *Spiraea trichocarpa*, with graceful arched branches, white snowball or *Viburnum vulgare* and peonies.

In the beginning of June come the madonna lilies in all their glory. These could be interplanted with a few white species of the English delphinium Samuel Watkin. The madonna lily, at the end of June, is followed by *Lilium browni*, still quite a novelty, with large, trumpet-shaped flowers of great substance, opening pale yellow and fading the next day to a creamy white of great purity. After this bulb comes *Lilium regale*, called the Lord of the Lilies. A very easily grown lily, never diseased, it reaches a height of 7 or 8 feet when left undisturbed, bearing ten or twenty flowers on one stem. The advantage of having this lily in a white garden is the show of its very ornamental, long lanceolate foliage, which will stay handsome all summer.

Another white lily, which resembles the regal lily, is George C. Creelman, still a novelty and an outstanding introduction of the last years. It is also a hardy dependable lily, easy to grow, flowering two weeks after the regal lily. It bears large, long-lasting flowers, often measuring 8 inches in length on long, strong stems; and has more intense yellow in the throat of the flower than the regal lily.

And we should not forget *Lilium*

auratum, the noblest of all lilies, which likes some shade around the roots. It bears enormous white flowers, richly spotted with yellow, and comes in flower at the beginning of August. It is followed by *Lilium speciosum album*, a pure white lily with golden yellow anthers, flowering during the whole month of August into September. All these lilies like to be planted between the shrubbery, where they may receive some shade around the roots.

A great filler for the white bulb garden during July and August are the white varieties of gladioli. When planted in succession, they prolong the white season; and by planting the early and late varieties we may have a show of gladioli during the whole month of August. The best varieties are Albatross, Mammoth White, Maid of Orleans and Star of Bethlehem.

Another lovely Summer-flowering bulb is *Galtonia candicans* or *Hyacinthus candicans*, not yet popular. It is a very valuable bulb with long, slender leaves, having an arrangement of thirty or more pure white, bell-shaped flowers on one spike three to four feet tall. Massed against shrubbery they are very effective and, planted with the gladioli in groups, they form an imposing contrast and last a long time.

Surprise of the September garden will be the lovely white forms of colchicums—*Colchicum autumnale album* and *colchicum autumnale album plenum*—peeping from underneath the evergreens and in the grass. The large blossoms appear long after the foliage has died down, and last from September until October. And in the month which follows, we add to our existing stock of bulbs, planting for next year and completing a real picture in our white bulb garden.

INDOOR ROCK GARDEN

(CONTINUED FROM PAGE 57)

but maiden hair. Skip that since very tricky to cultivate.

much for the green background—now for the blooms. *Crocus sieberi* with an orange throat and if you plant lots in October they will bloom for Christmas. Keep on tucking them in and there and all about every corner so from Fall till New Year's—they'll flower perpetually throughout the winter.

BUILDING THE GARDEN

When you are equipped with soil, plants and bulbs, and a nice new tray the fun begins. First lay down a couple of inches of pebbles or stones on the bottom for drainage. Then start building with rocks and tucking the earth well into the crevices. Use the same principles—on a small scale of course—as those employed in making a rock garden outdoors. Lay the rocks from front to back. Then water will run back and reach the roots of the plants that emerge from the little recesses and small crevices between the stones.

Design it as you go and set the plants before you plant them. Have one row at the front low and level and build up irregularly towards the back. The tallest plants in the back and things in one corner taller than in the other. Let ivy tumble over rocks and ferns grow among them. The level surface below with moss. As it bit it turns brown but makes a good cover anyhow and soon ivy spreads over it.

Plant the crocuses directly in the garden just beneath the surface of the soil. Autumn crocuses and colchicums merely to be anchored.

PLANTING SNOWDROPS

Apparently snowdrops like a slight preparation to blooming. Plant bulbs in the Fall, the earlier the better. Arrange them four or five to a pot, each one just beneath the surface. Sink them in the ground outside and cover with leaves and burlap to keep them from removing later. Bring them up every couple of weeks during the winter and set the pots about among the rocks and plants. When they bloom look unbelievably pure and sweet against their background of green ferns. Let Winter stay—who cares!

WINTER IN WITH SMALL PLANTS

Keep an eye out during the Winter for the most precious small-blooming plants in pots. From January on the market offers quite a variety. All are small and gay and lend a lot of life to the garden. We had wonder with four little deep rose azalea a friend brought me one day was in bed and full of bronchitis soon left but the plant went on blooming for about a month. They were most effective and our rock garden quite a reputation.

During a moment of thaw in late winter fetch in a clump or two of any low-growing bearded iris. Plant them in the rock garden and

soon they'll send up their ribbony leaves shortly followed by blooms.

If this garden grows in strong sunlight the ferns in the back will need a slight protection. A thin net curtain will do, or other taller potted plants. Or else let vines from a shelf overhead hang down and form a sort of living curtain between the rock garden and the window. Incidentally, while this garden is nice alone, it is even nicer with a background of surrounding plants in pots.

TURTLES TO EAT THE GRUBS

While the outdoor garden needs birds to complete the picture, the indoor rock garden will be twice as interesting with a little life of its own too. But one small wren loose in any living room would be just one too many! Substitute a couple of turtles and all will be well, for they will fit in beautifully. Sink a tiny dish of water among the mosses somewhere for their frequent baths. They will sit in the sun on the rocks and snap at odd flies about and altogether be quite an amusing addition. They are also quite likely to consume a lot of grubs and bugs that turn up full of insidious instincts as far as the tender young leaves of this and that are concerned.

After a while, when the weather outdoors ominously suggests serious Winter in the offing, a very mysterious yet insistent force inspires the turtles to think about hibernating. First thing you know they've disappeared.

When this first happened in our house each member of the family in turn fully expected that a turtle would turn up in his or her bed. But they didn't, so we looked in the vacuum cleaner and under the radiator and then gave up. One day in early March, when a warming sun was beginning to suggest Spring somewhere beyond the slush and gales of wind, we had a surprise. Two very sleepy turtles emerged simultaneously from a little hole in the earth down between the rocks where they had been nonchalantly hibernating all Winter, oblivious to our concern. Both of them dozed on a piece of moss in the shade of a large crocus blossom, head to head, for about a week. Then they definitely opened their eyes, took a swim, ate an ant egg apiece and began exploring. Occasionally we found them on the rug in different rooms in the house but for the most part they stayed in the rock garden—and why not! It was so lovely that I'd have stayed too had I their dimensions and leisure!

INDOOR GARDEN CARE

But whatever my dimensions and leisure, I did succeed in spending many a pleasant hour in the enjoyment of this garden. I snipped off branches that grew big enough to be in the way of themselves or each other. I'd spray every day with clear water—not too cold—and the whole room smelled nice after this performance. No further care was needed. The pebbles took care of drainage, the peat held the moisture in the proper places and all went well. If you want to have a good time, make an indoor rock garden!

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DECORATING FOR SCARLETT O'HARA

(CONTINUED FROM PAGE 36)

a (page 38) is shown as it appears in one of the opening scenes of the book, the morning of the famous barbecue Twelve Oaks, where she revealed her care for Ashley in such unladylike attire. Her ball dress, the "apple green, crested silk ball dress with its festoons of lace", which was to bring the scandal to her eyes and Ashley to her aid, is packed in the quaint flowered slipper box on the bed. The fresh, neat room is tucked under the eaves of the house; the tall tester bed was built with a door at the back to fit the wall.

He emphasized Ellen's influence in the drawing room at Tara (see page 76, where Scarlett's first wedding, to Charles Hamilton—in spite of Ashley's marriage to Melanie—takes place. Ellen, you remember, was a French Robilant of the sophisticated coastal city of Savannah—with “a voice never raised in command to a servant or reproof to a friend but a voice that was obeyed implicitly at Tara, where her husband's sterning and roaring were quietly disordered.” The drawing room was only her room, with its slender Louis XV chairs and French Victorian fireplaces. The draperies here are worthy of the place: lace undercurtains, over which are draped apple green and dark green velvet, heavily trimmed with gold fringe. The one note of Gerald's is a group of six hunting prints over the delicate mantel.

welve Oaks, the Wilkes plantation, and a stately beauty, a mellowed dignity that Gerald's house did not possess. . . . a beautiful white-columned seat that crowned the hill like a Greek temple. . . . Tall of columns, wide of windows, flat of roof, beautiful as a woman is beautiful who is so sure of her charm that she can be generous and gracious to all."

the design of the hall (page 36) is the height of the Greek Revival style, which we felt the Wilkes, with their love of books and music, would surely have chosen. Their civilized tastes are apparent in the tall Corinthian columns, the wide sweep of parquetry and the finely drawn moldings and cornices.

n vivid contrast to the spreading
ntry mansions are the two town

houses in "Gone with the Wind". One pre-war and one post-war. The first, Aunt Pittypat Hamilton's, is a typical pre-war small-town house—decorated in the current Victorian fashion but with a strong overlay of Aunt Pitty herself: "Stout, pink-cheeked and silver haired and always a little breathless from too tightly laced stays. She was unable to walk more than a block on the tiny feet which she crammed into too small slippers. She had a heart which fluttered at any excitement and she pampered it shamelessly, fainting at any provocation. . . . She liked gossip better than anything else in the world, even more than she liked the pleasures of the table. . . . No one ever told her anything really shocking or scandalous, for her spinster state must be protected even if she was sixty years old, and her friends were in a kindly conspiracy to keep her a sheltered and petted old child."

The parlor (page 40) is a perfect picture of this delightful character: multiple festooned silk draperies, heavily fringed, Victorian furniture with printed velvet upholstery, a welter of knick-knacks, curios and statuary.

The house built after the war is decorated in still a third fashion. The Victorian gave way to the ponderous contours of the Gothic Revival. Scarlett, when Rhett suggests building their Atlanta house, has definite ideas about its style; their conversation is illuminating. Scarlett's ideal is a "Swiss chalet" seen in a magazine: "It had a high mansard roof with a picket fence on the top and a tower made of fancy shingles at each end. And the towers had windows with red and blue glass in them. It was so stylish looking. Rhett!" Rhett suggests a Creole house, or a Colonial with six white columns. But Scarlett, wanting nothing "tacky or old-fashioned looking", will have none of it. So the house, as Miss Mitchell describes it, "had more of everything than the Governor's mansion, or any other house in town for that matter, more cupolas and turrets and towers and balconies and lightning rods and far more windows with colored panes."

Scarlett gives us even more complete
(Continued on page 80)



On the Atlanta set—between takes of “Gone with the Wind”—a momentarily demure Scarlett (Vivien Leigh) runs over her lines with the director as cynical Rhett Butler (Clark Gable) looks on.



Photographed at Davison-Paxon Co., Atlanta, Ga.

"Gone with the Wind"
... about \$17.50.
for the motion picture.
An historic rosette and
dot pattern of clipped
tufting and needle-
punch embroidery with
deep hand-tied fringe.

Cabin Crafts
Needlestuff
Bedspreads

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TWO other Classic Heirloom Spreads from Cabin Crafts' famous collection were used in the interiors of the motion picture "Gone With The Wind"—*Henry Clay* at about \$15.50 and *Square and Circle* at about \$7.00 in finer stores.

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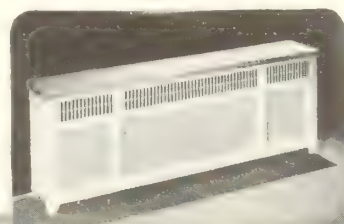
- They increase radiator efficiency
- add new beauty to rooms
- make decorating work less frequent

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Already America's "First Families" are establishing their winter quarters here—taking advantage of the wide choice of accommodations, the economy factors of long-term rates which favor those who come early.

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City _____

State _____

DECORATING FOR SCARLETT O'HARA

(CONTINUED FROM PAGE 79)

instructions as to the interior, and we followed them to the letter: "Within, the house was furnished as Scarlett had desired, with thick red carpeting which ran from wall to wall, red velvet portières and the newest of highly varnished black-walnut furniture, carved wherever there was an inch for carving and upholstered in such slick horsehair that ladies had to deposit themselves thereon with great care for fear of sliding off. Everywhere on the walls were gilt-framed mirrors and long pier glasses. . . . Interspersed were steel engravings in heavy frames, some of them eight feet long, which Scarlett had ordered especially from New York. The walls were covered with rich dark paper, the ceilings were high and the house was always dim, for the windows were overdressed with plum-colored plush hangings that shut out most of the sunlight."

In the Atlanta house, therefore, the hall (page 37) is gloomy enough even in daylight, with its red-carpeted stair, green damask walls and heavily carved Gothic rail. But in Rhett's bedroom, although it is also rather gloomy, there is inevitably a great distinction and dignity about its heavy masculine furniture and rich, deep-toned draperies.

It is possible that in this room Scarlett was somewhat restrained by Rhett's good taste. Remember the description of him in the early part of the book, meeting Scarlett first at the Twelve Oaks barbecue: "There was a cool recklessness in his face and a cynical hu-

mor in his mouth as he smiled at her and Scarlett caught her breath. . . . She did not know who he could be, but there was undeniably a look of gold blood in his dark face. It showed in the thin hawk nose over the full red lips, in the high forehead and wide-set eyes."

In Scarlett's own bedroom (page 38) her tastes ran riot. Here her action against the long, bitter starvation months at Tara immediately after the war is made vivid; everything slightly too warm, too soft, overcolorful. The exquisite French chairs with needlepoint covers; the curved corners of the room are bright with too-serious mental murals. The whole room centers on the wide, luxurious bed, backed by mirror and tufted satin, and with salmon-tinted curtains draped aside in deep folds.

In all these rooms, it should be emphasized again that every scheme is, as closely as we could make it, a reproduction of the tastes of the period. But—even more important—then, now, a room speaks clearly of its owner; and our first aim was to make each setting tell the story as vividly and truthfully as the actors who move before it.

EDITOR'S NOTE: The production of "Gone with the Wind", for which Mr. Platt planned the interiors, was designed by William Cameron Menzies. The Art Direction is by Lyle Wheeler. The head of the Art Department of Selznick International Pictures, Inc., producer of "Gone with the Wind".

HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 75)

Another helpful feature, particularly for the beginner, will be the several diagrams for the most effective layout of the available space so that the largest possible crop may be taken, whether the plot be no more than 20 feet in width by 30 feet in length, or double that area. To help the ingenious designer who wants to plan his own spaces, perhaps too irregular to fit in with the "maps" given in the book, estimates as to the needed growing space for each vegetable are tabulated, based on the customary ratio of their family use.

A substantial chapter is devoted to succession crops, a clever method of growing two crops during the season on the same ground through the selection of varieties which mature quickly—as with early peas followed by beets which may be harvested for Winter use before severe frosts in the Fall; or early carrots which may be so pulled as to leave spaces at proper distances in which cabbage plants are set while the remaining carrots are completing their growth. Pole beans may be grown in the hills with sweet corn, and use the cornstalks to climb on. Where garden space permits, a widely varied supply may be grown especially for Winter use, and the several ways of storing them for fresh keeping in the cellar are fully discussed.

The book is well illustrated with photographs and engravings which show exactly what

the properly grown garden looks like and make plain a number of gardening operations which would be difficult to explain in detail without their help.

An ample index guides the reader to answers for any questions he may ask.

THE ALPINE HOUSE AND ITS PLANTING
By Stuart Boothman. Bedford, England: Rush & Warwick.

This very practical revelation of what to do and how to do it with the real and truly "Alpines", natives of the highest mountain ranges in the world—the author separates them from other plants—carries an introductory preface by Dr. P. L. Giuseppe; which has the unusual characteristic of bearing serious criticism. There is even one declaration of an out-and-out "error" on the part of the author, and the expression of regret on the part of Dr. Giuseppe that there aren't more! Somehow, this back action arouses a larger measure of confidence in what Mr. Boothman has given in his book than if he had met or praised of the highest altitude. Probably this is the Alpine method of commendation.

As its title implies, this little volume deals with the construction and management of a greenhouse designed specifically for the Alpines. A photograph of a glass house, small but typical, is shown.

(Continued on page 86)

WINES FOR THANKSGIVING

(CONTINUED FROM PAGE 50)

The search for the ideal Indian pudding took me into the farther reaches of Cape Cod, Martha's Vineyard and Nantucket this Summer. Each island and district has produced its own local cook book, assembled from the culinary treasures of women famous for "setting a good table" and usually brought out for the benefit of a local charity. These assorted pamphlets indicate that it isn't half so much the pudding itself which differs from place to place as the sauce eaten on it. Some say caramel. Others cream. Others cream and soft maple sugar. Still others hard sauce. Among

the hard sauces are also differences of opinion—some would have it flavored with vanilla, others brandy and others rum.

The only way to settle this problem is to set Tuesdays apart for Indian pudding and try a new sauce each week.

And mentioning sauces, do you know Black Bottom? It is a dessert, a cold chocolate pudding made fairly sweet over which is poured bitter black chocolate sauce.

After such desserts, a glass of Armagnac and a long walk are indicated!

CARIBBEAN CARROUSEL

(CONTINUED FROM PAGE 53)

Not only are many races of Europe and Africa represented in this Caribbean "potpourri", but Asia too provides a colorful population here and there. Trinidad boasts more than a hundred thousand East Indians; Jamaica also has a considerable quota of Hindus, and scarcely a port of the West Indies is without its sprinkling of Chinese and Japanese. For the diversion of cruise travelers these Orientals contribute their bazaars filled with embroidered silk shawls and mandarin coats of Canton and Shanghai; carved ivory and sandal wood, and hammered brass from Benares and Lucknow; cloisonné and lacquer ware from Japan; altogether a paradise for bargain hunters.

Ruins and relics of the past are not wanting in these islands of the New World. Near Cap Haitien on the north coast of Haiti is Christophe's Castle, the most imposing building ever constructed by a black man, and this alone would justify a cruise to the West Indies. Perched on a mountain top, three thousand feet above the sea, stands this mighty citadel, twice as large as the Tower of London, incredible as the great pyramids of Egypt.

Martinique, best known perhaps as the birthplace of the Empress Josephine, presents in the ruins of St. Pierre a West Indian Pompeii, lying at the foot of Mt. Pele's lofty volcanic cone. Port Royal in Jamaica is filled with grim memories of Henry Morgan and his buccaneers; Cartagena and Puerto Bello recall the daring exploits of Sir Francis Drake, "singeing the King of Spain's beard". Shades of innumerable naval captains of the past hover about the harbors of Windward and Leeward islands; phantom gold galleons sail majestically from the Bahamas to the Gulf of Darien.

And to this Grand Hotel collection of Caribbean islands you must add Cuba, largest of the Greater Antilles group which tapers off to the East with the American island of Puerto Rico. You will find Havana as gay as the rhumba they dance on the marble floor at Sans Souci, as piquant as the chill daiquiri made as only Cubans know how.

Hire a car, ope of those lumbering phaetons of ancient vintage, and drive out to a little restaurant in the country. There you will lunch on a terrace

overlooking a palm-shaded stream. The table is set simply, except for the centerpiece—that is a deep green bowl filled with flaming hibiscus. You will savor a peppery dish of chicken and rice with a sauce that looks like pure mustard and is twice as hot, and perhaps a cool light wine. There is music—a three-man orchestra that evokes a strangely pleasant rhythm from a guitar, a pair of gourds and a weird box-like contraption that provides percussion effects. And with little or no encouragement the trio will tilt their chairs back against the terrace wall and burst forth with an unending round of Cuban love songs.

You will find history and romance in all these islands if your travel hobby runs in that direction, but when all is said and done it is for a pleasure seeker pure and simple that the Caribbean cruise has an irresistible appeal. It is recorded that when Christopher Columbus arrived on the scene many of the islands were inhabited by a brown-skinned people, called Arawaks, whose mode of life, though primitive, had much to recommend it. Having acquired the knack of weaving hammocks of cotton twine and also discovered that an indigenous weed which they named "Cohiba" was pleasant and soothing if smoked in a pipe, the Arawaks took their ease beneath the palm trees, waiting more or less patiently for the time when they should pass on to the happy hunting ground. Meanwhile the fertile soil provided fruits in plenty and the blue seas supplied all manner of edible fish.

And when time hung heavy, the Arawaks played a game called "Bato", with an elastic ball made of green roots. Theirs was an idyllic existence and not unlike that of the present day visitor to these islands. He too can luxuriate on clean white beaches, bathe and fish in seas of turquoise blue. He too can bat elastic balls across tennis nets or follow them along green fairways, but best of all, like the indolent Arawaks, he can stretch out and relax beneath the palm trees, fanned by the gentle breezes of the Southeasterly Trades.

Stretching from the Bahamas to the north to Trinidad on the south are a thousand delectable islands, ports of unfailing sunshine, safe harbors of escape from wintry winds.



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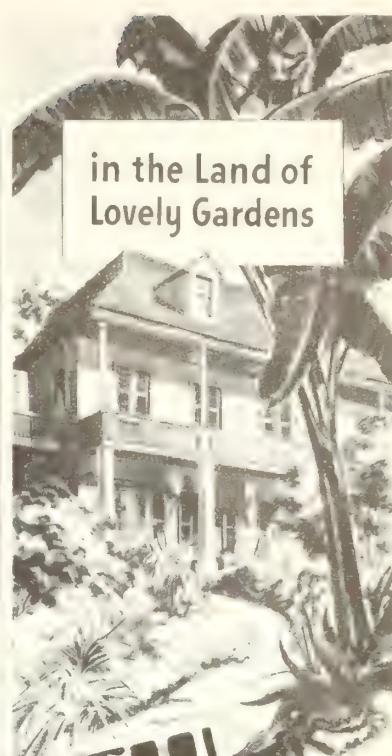
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TRAVELOG

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Island.

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social program has not suffered as plans have been made to
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safest, and certainly one of the most enjoyable, bridle paths
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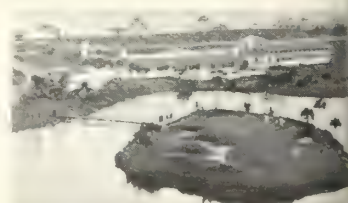
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(Continued on page 85)

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JOHANNE: "Smart with her budget too. It's her Rock Sharpe Crystal."



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WOODY PLANTS IN THEIR ORDER OF BLOOM

(CONTINUED FROM PAGE 85)

SCIENTIFIC NAME	COLOR OF FLOWER	COMMON NAME
*Cytisus nigricans	Yellow	Spike Broom
*Rosa setigera	Pink	Prairie Rose
Spiraea billiardi	Pink	Billiard Spiraea
MID-JULY		
*Aesculus parviflora	White	Bottlebrush Buckeye
*Catalpa speciosa	White	Catalpa
Ceanothus americanus	White	Jersey-Tea
*Clematis jackmani	Purple	Jackman Clematis
*Hydrangea arborescens grandiflora	White	Snowhill Hydrangea
Hydrangea paniculata praecox	White	Panicle Hydrangea
Hydrangea quercifolia	White	Oakleaf Hydrangea
Hypericum aureum	Yellow	Golden St. Johnswort
*Koeleria paniculata	Yellow	Goldenrain-Tree
Lespedeza bicolor	Pink	Shrub Bushclover
Lonicera sempervirens	Red	Trumpet Honeysuckle
Sorbaria sorbifolia	Creamy White	Ural False-Spiraea
Tamarix pentandra	Pink	Fivestamen Tamarix
Yucca filamentosa	Creamy White	Common Yucca
LATE JULY		
*Albizia julibrissin rosea	Pink	Silktree
*Calluna vulgaris vars.	White, Pink, Red	Heathers
*Campsis radicans	Red, Orange	Trumpetcreeper
Cephalanthus occidentalis	White	Buttonball
Clethra alnifolia	White	Summersweet
Hypericum prolificum	Yellow	Shrubby St. Johnswort
Nandina domestica	White	Nandina
*Oxydendrum arboreum	White	Sourwood
AUGUST		
*Abelia grandiflora	Pale Pink to White	Glossy Abelia
*Buddleia davidi magnifica	Rose Purple	Oxeye Butterflybush
*Clematis virginiana	White	Virgins-Bower
	White, Pink, Red, Purple	Shrub-althea
*Hibiscus syriacus vars.		
*Hydrangea paniculata grandiflora	White	Hydrangea P. G.
*Paulownia tomentosa	Pale Purple	Royal Paulownia
*Polygonum auberti	White	China Fleecevine
Sophora japonica	Yellowish	Chinese Scholartree
Vitex agnus-castus	Lilac	Chaste-tree
SEPTEMBER		
*Clematis paniculata	White	Sweet Autumn Clematis
Clerodendron trichotomum	White	Harlequin Glorybower
Elsholtzia stauntoni	Violet	
*Franklinia alatamaha	White	Gordonia
OCTOBER		
Hamamelis virginica	Yellow	Common Witch-hazel

HOUSE & GARDEN'S BOOKSHELF

(CONTINUED FROM PAGE 80)

more practical for that, showing a pattern which could be extended indefinitely, and exhibiting every necessary detail, appears as a frontispiece, and the interior layout is plainly shown in other illustrations. With these are given measurements—considerately modified to serve "where the owner is a lady".

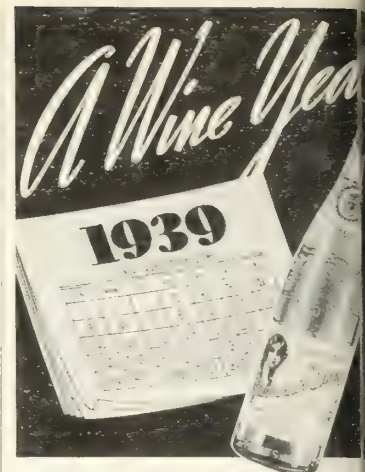
To assure success to the Alpinist-of-the-House, every item of arrangement is described fully; and the plain reason for its plan and operation is added as a contribution toward success. The devices to keep cool the roots of very particular plants are fully described, and the tricks of the miniature "mountain" construction, on which many of the plants of Alpine preferences seem to feel most at home, are laid bare. We must believe that it is fortunate for Mr. Boothman's peace of mind that the plants do not comprehend the English view well enough to pout over their mock accommodations.

Stress is laid upon the importance of the two services: (1) plenty of fresh air; and (2) adjustment of the supply of water—abundant in the Spring and Summer and scanty from September to

March—and why this must be done. The necessity for Summer shading is explained, and methods of doing it discussed. Ways and means of propagation are treated at length; and diseases and pests have an adequate chapter. Of the largest importance is the brief chapter in small type as to the kinds of composts used in potting "good-natured" Alpine plants, in all their gritty variations.

The larger part of the book is devoted to a generous description of 125 orders of Alpines, comprising more than 500 species and varieties. These are also arranged in a table of six columns, which gives their habitat; color; time of flowering; number of plants to the pan; type of compost required; and the "Winter abode" which must be provided. There is also a list of 133 Alpine bulbs, and a page is devoted to dwarf shrubs suitable for the Alpine house.

Through some oversight, a delightful picture of the interior of the house, displayed on the "jacket", is not repeated in the book. The owner will want to paste it in somewhere.

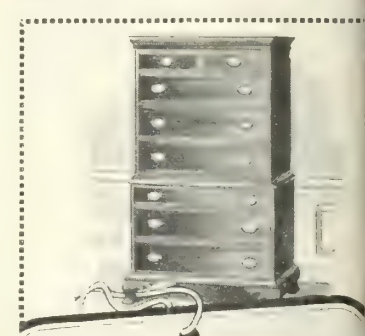


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November, Section II

Square Foot vs. Cubic Foot

Beginning with this issue, House & Garden uses a new and improved method of computing and presenting the estimated size of the houses shown in its pages. We have recognized, from the first, the desirability of publishing an accurate estimate of the cost of each house, in addition to photographs and floor plans. Up to the present, in quoting such a figure, we have followed usual architectural procedure in using the cubic foot as the standard unit of measurement for each house.

The cubic foot, however, has certain disadvantages when so employed. In the first place, most laymen have difficulty in visualizing a given cubic area; and they have an equally hard time computing, even roughly, the cubic area of a given house. On the other hand, when the size of a house is given in terms of *square feet of usable floor space*, the problem is greatly simplified. There is no mystery about a square foot, or a hundred square feet. A rough estimate of a room, or of the total usable floor area of a house, is easy to compute by multiplying the length by the width—always taking dimensions to the outside of walls and partitions.

With the cooperation of the architects themselves, therefore, we shall henceforward give the estimated area of each house in terms of square feet. We should be glad to hear whether you find this new method of presentation more readily usable and convenient.

Richardson Wright, Editor-in-Chief
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Joseph B. Platt, Decorating Consultant, William E. Fink, Art Editor

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1

MR. HUGH W. JACKSON, OWNER; GREENWICH, CONN.
WILLIAM J. CREIGHTON, ARCHITECT

A LARGE house presents problems in design peculiar to such establishments, just as a small home imposes its restrictions, of a different nature, on the architect. Space limitations are not so severe in the large house, of course, but the effect of "largeness" associated with such homes is often a matter of skillful planning. And of course convenience, efficiency and charm are as essential in the large plan as in the small one. Often the latter must also have a quality of formality and dignity which is not important in most smaller homes.

There are many examples of excellent planning in the home shown here. The best view for the living room terrace was on the side toward the public road, requiring the drive to circle around to an entrance in the rear. Note guest wing with its own entrance; specially equipped flower room; large proportions of master's suite. This home is approximately 6,600 square feet in area and cost about \$55,000 in 1938.

CONSTRUCTION DATA

WALLS: Brick, wood siding, stone
 INSULATION: Walls and 2nd floor ceilings
 ROOF: Wood shingles
 WINDOWS: Wood, double hung
 HEATING: Oil; Winter air conditioning

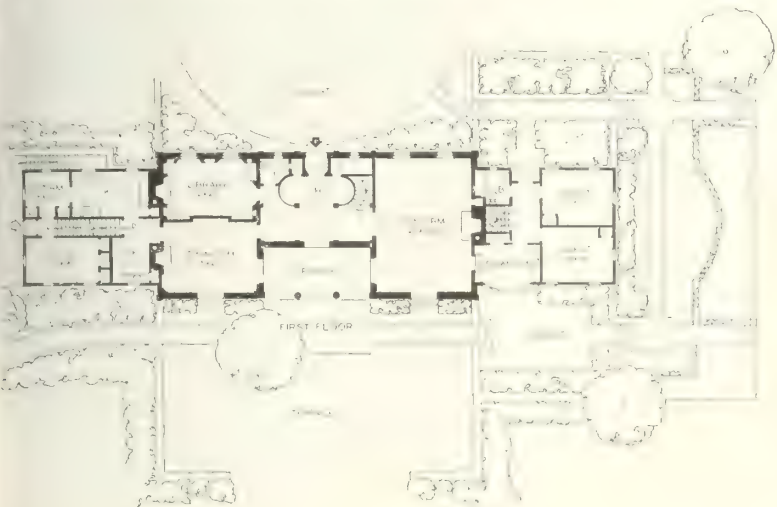
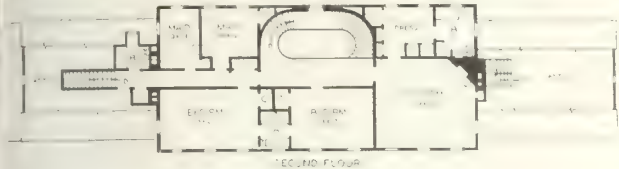
COLOR SCHEME

WALLS: White
 ROOF: Black
 TRIM: White
 BLINDS: Greenish blue



One entire wall of the flower room is occupied by a large bow window, seen from the outside in the upper picture on the next page. Other walls are covered in natural finish cherry wood. The sink cover closes to give a flush countertop.

BELOW: The architect has made excellent use of the two wings which flank the central mass of the house. The wing on the left houses the service elements and prevents service traffic from passing main entrance. The other wing is entirely given guests, with entry from outdoors or through the flower room



ABOVE: Seen from this angle, the terrace side of the house seems impressively spacious. Note flower-room window at right. The central porch may be reached from living room, dining room or hall



The library is an appropriately comfortable room, simply paneled, restrained as to detail. All interiors designed by Nancy McClelland, decorator



The living room has an antique pine mantel, natural finish; carved pine cornice to match; walls painted very dark green and given a waxed finish



Above the entrance door is a bas-relief in cast aluminum by Paul Jennewein, sculptor, symbolic of the owner's interest in horses



ENTRANCE FRONT FROM THE DRIVEWAY, SHOWING WIDE MOTOR COURT



A LOW-WALLED PLANTED AREA SEPARATES THE HOUSE FROM THE DRIVEWAY

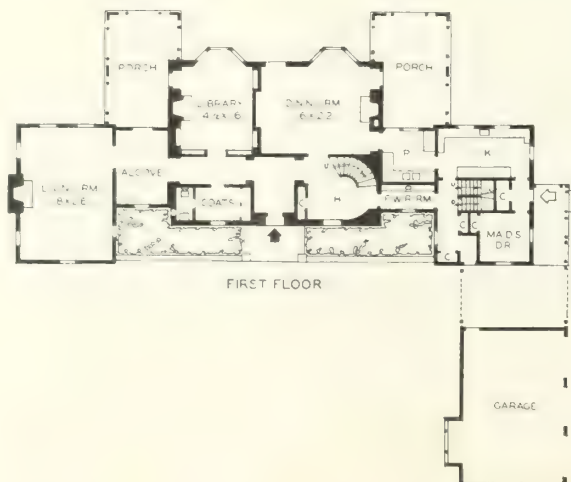
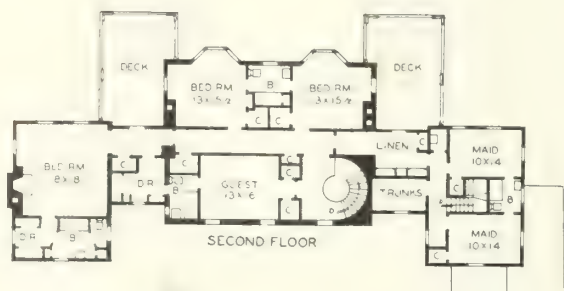


TWO PORCHES AND A TERRACE AT THE REAR OF THE HOUSE

2 MR. ANDREW J. DALLSTREAM, OWNER; BARRINGTON, ILL. BOYD HILL, ARCHITECT

THE design of this house, developed around a Colonial theme, makes effective use of a balanced, symmetrical plan. As seen in the plans, at right, this symmetry is a logical evolution. The left wing is occupied by the living room and the owner's bedroom, the right wing contains the service quarters and servants' bedrooms, and the large central portion of the house affords unusually good space and pleasant exposures for the remaining living and sleeping rooms.

The kitchen wing, and the connecting link formed by the pantry and flower room, seem noteworthy. The two porches respectively act as outdoor extensions of the living and dining rooms. Floor area of the house, completed in 1937, is estimated at 3,882 sq. ft.



CONSTRUCTION DATA

WALLS: Stone and clapboard
INSULATION: Walls and 2nd fl. ceilings
ROOF: Slate
WINDOWS: Wood, double hung
HEATING: Oil; hot water

COLOR SCHEME

WALLS: White
ROOF: Black
TRIM: White
BLINDS: Gray



THE ENTRANCE FRONT IMMEDIATELY PROCLAIMS ITS FRENCH INSPIRATION



PARQUET FLOOR IN THE CIRCULAR HALL



THE DRIVEWAY AND SERVICE WING

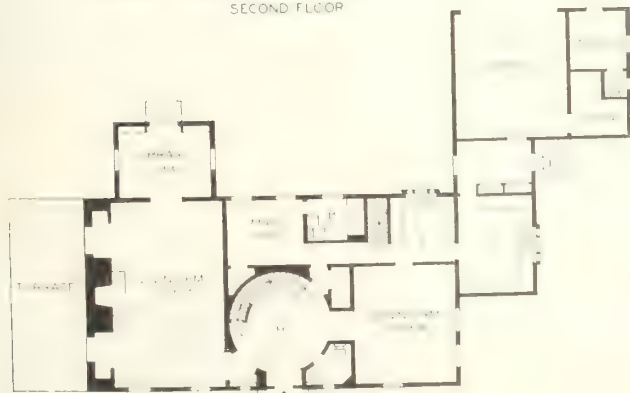
3

MISS MARJORIE HAHL, OWNER; SOUTH PASADENA, CALIF.

DONALD D. McMURRAY, ARCHITECT



SECOND FLOOR



FIRST FLOOR

As French as Versailles is this attractive home which, indeed, draws its inspiration from homes built in that center of elegance throughout the 18th Century.

The site afforded an interesting view and the plan was therefore developed so that living room, library and master bedroom would have the advantage of this view. Another noteworthy point in the plan is the location of the maid's room and bath on the ground floor adjacent to the service wing and accessible to the entrance hall. The French theme is carried out both in the interior designs and in the landscaping.

Built in 1938, this home is 4,400 sq. ft. in area. It cost \$4.50 per square foot or approximately \$20,000.

CONSTRUCTION DATA

WALLS: Stucco
INSULATION: 2nd fl. ceiling and attic
ROOF: Wood shingles
WINDOWS: Metal casement
HEATING: Gas; warm air

COLOR SCHEME

WALLS: Buff
ROOF: Gray
TRIM: White
BLINDS: White

MR. AUSTIN ROCHE, OWNER; FAIRFIELD, CONN.
CAMERON CLARK, ARCHITECT



THE ENTRANCE FRONT IS SHELTERED BY A WIDE ROOF OVERHANG



THE REAR OF THE HOUSE IS LESS FORMAL. AT RIGHT IS THE SERVICE YARD



THE LIVING ROOM FIREPLACE IS ATTRACTIVELY PANELED AND HAS A DUTCH TILE SURROUND

IT has now become common practice to plan a house so that the main rooms open out to the rear garden rather than to the front entrance driveway. But it is seldom that this move is so clearly expressed as it is here in the design of the two façades. The entrance front, its broad overhang supported on slender white pillars, is impressively formal, like the entrance doorway itself. The garden front, on the other hand, with its two elegant little bay windows and those dormers perched on the roof of the service wing, has the air rather of a large cottage than of a mansion. The general effect may be summed up in one word—livability, that quality which distinguishes a home from a house.

The plan provides another surprise, for it is far from the Colonial tradition which guided the architect in designing the exteriors. The arrangement of the first floor rooms is particularly ingenious and compact.

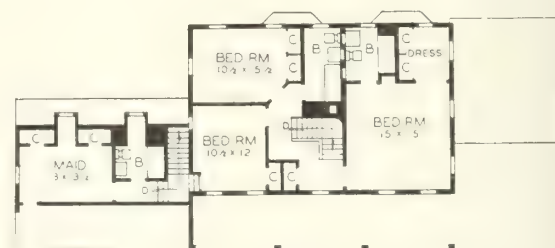
The house was completed in 1937. Its 3397 sq. ft. cost \$17,500, approximately \$5.15 per sq. ft.

CONSTRUCTION DATA

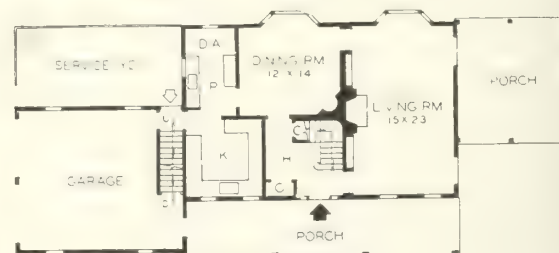
WALLS: Wood shingles
INSULATION: Walls and 2nd fl. ceilings
ROOF: Wood shingles
WINDOWS: Wood, double hung
HEATING: Oil; vapor

COLOR SCHEME

WALLS: White
ROOF: Gray-black
TRIM: White
BLINDS: Green



SECOND FLOOR



FIRST FLOOR

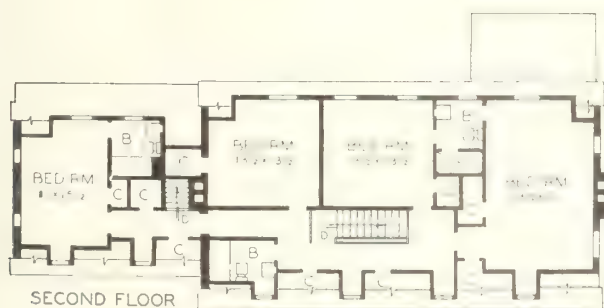
MAKE MINE MODERN
Personal story of a modern
San Francisco house—with
color photographs—in December



5

MR. B. L. RAWLINGS, OWNER: RICHMOND, VA.

C. W. HUFF, Jr., ARCHITECT



THOSE who have visited Williamsburg, Va., will immediately recognize the source of inspiration for the design of this house. When it is learnt that old bricks have been used, it will be appreciated that the illusion of antique charm is as nearly as possible complete.

The plan is as practical as the exterior is charming. The main rooms all face southeast, opening out to the rear of the house, where there is privacy from the road and the garden slopes away to a pleasant view. Notice the clever way in which the servant's room has been kept separate from the other second-floor rooms.

The house was completed in 1938 at a cost of \$15,500. It contains 3132 sq. ft. costing \$4.95 per sq. ft.

CONSTRUCTION DATA

WALLS: Solid brick
INSULATION: 2nd fl. ceilings and roof slopes
ROOF: Slate
WINDOWS: Wood, double hung
HEATING: Oil; hot water

COLOR SCHEME

WALLS: Natural brick
ROOF: Blue-black
TRIM: Oyster white
BLINDS: Gray-green



PHILIP B. WALLACE

6 HOUSE AT ROSEMONT, PENNSYLVANIA

SAVERY, SCHEETZ & GILMOUR, ARCHITECTS

As is often the case when a heavily wooded site is involved, the architects of this home had to give close study to the problem of locating the house on the site with proper regard for orientation yet without necessitating the removal of valuable trees. The level area near the road was rejected as lacking privacy and the house was finally placed on rising ground towards the rear of the plot. The design seems to have gained in interest by this selection.

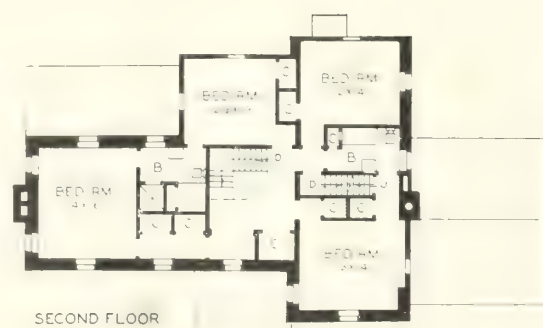
The house was planned with special regard to facilities for entertaining; it was also required that the service wing be quite removed from the rest of the house. The cost, for 5,074 square feet, was \$27,060, or \$5.33 per square foot.

CONSTRUCTION DATA

WALLS: Stone masonry and clapboard
INSULATION: 2nd fl. ceiling
ROOF: Wood shingles
WINDOWS: Wood double hung
HEATING: Oil; hot water

COLOR SCHEME

WALLS: White
ROOF: Gray
TRIM: Cream
BLINDS: Russet brown



MR. J. LAURENCE CARROLL, Jr., OWNER: NEEDHAM, MASS.

JOSIAH H. CHILD, ARCHITECT

HERE is an interesting development of the New England Colonial tradition. Without imitating any individual type, the architect employs the high, pitched roof and narrow clapboard characteristic of some of the earliest work, and couples these with classic details which did not appear until much later. The charming result is a tribute to the architect's skill and imagination.

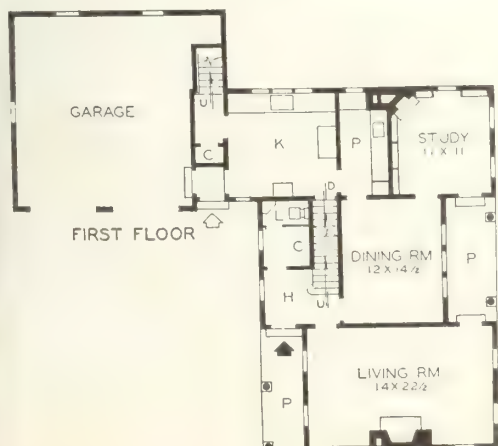
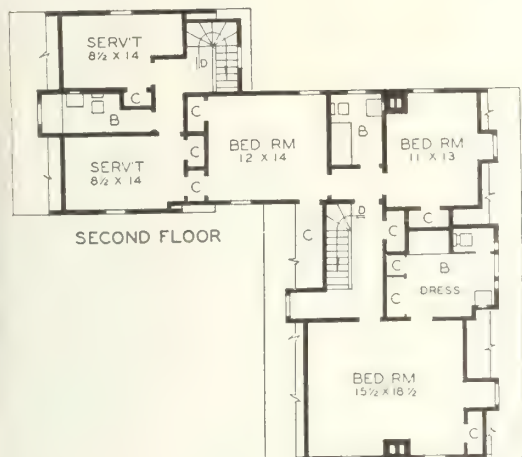
The house was placed so that it could be agreeably approached by an old cart road already lined with cedars and Scotch pines. The living room and study open on a communicating porch. Cost approximately \$14,000 for 3,330 sq. ft., or \$4.21 per sq. ft.

CONSTRUCTION DATA

Walls: Clapboard
Insulation: Walls and 2nd fl. ceiling
Roof: Slate
Windows: Wood; double hung
Heating: Oil; Winter air conditioning

COLOR SCHEME

Walls: White
Roof: Gray
Trim: Gray
Blinds: Black



THE SOUTHWEST CORNER, SHOWING PORCH BETWEEN LIVING ROOM AND STUDY



THE ENTRANCE IS SHELTERED BY THE NORTH PORCH



CORNER FIREPLACE IN THE STUDY



8

MR. HERBERT STOTHART, OWNER; SANTA MONICA, CALIF.

J. R. DAVIDSON, DESIGNER

THE entire scheme of this home, from the basic plan right through to details of equipment, has been very carefully evolved from the individual and collective requirements of the family. This, certainly, is as it should be. It is the procedure which most often develops homes with real personality.

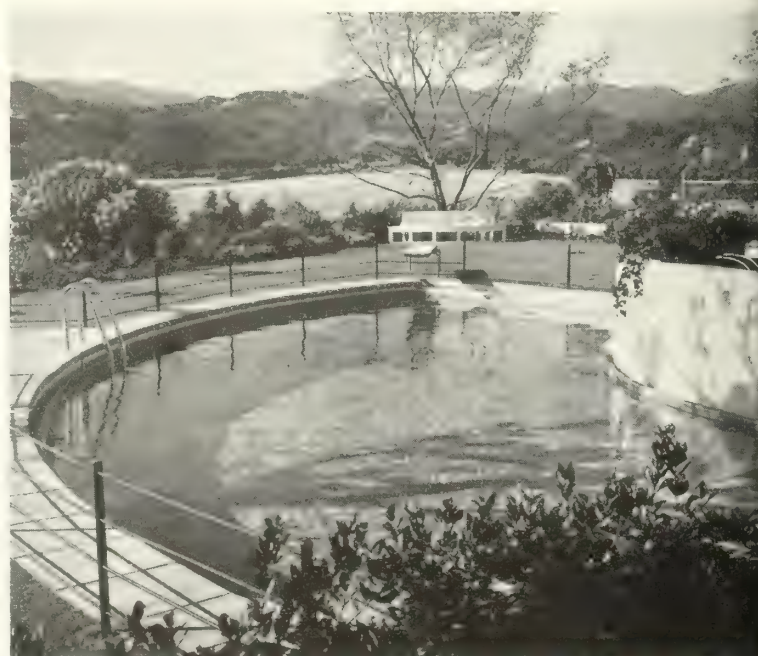
The site is a narrow but very deep plot, with the land falling quite sharply at the rear of the lot. Also towards the rear is a view of the Santa Monica mountains. On the level land near the street, space was found for a tennis court and the entrance driveway; beyond these is the house, extending across the full width of the plot and facing towards the rear. The area of the house is 6298 square feet and the cost was approximately \$30,000 at \$4.78 per square foot.

CONSTRUCTION DATA

WALLS: Stucco on frame
INSULATION: Walls and roof
ROOF: Composition
WINDOWS: Metal casement
HEATING: Gas; Winter air conditioning

COLOR SCHEME

WALLS: Beige gray
ROOF: Black
TRIM: Deep red
BLINDS: None



The fan-like shape of the swimming pool corresponds roughly to the slope of land just beyond its edge. At right is the terrace; at left, not visible here, are dressing rooms and a little guest house. Between the olive tree and the mountains there is a small private golf course



SECOND FLOOR



ABOVE: Simple elegance and nice proportions characterize the glass screen which serves as a partition between living room and hall

BELOW: A corner of the daughter's second floor living room. A son's room is located next the dining room (see plan) and beyond it is the small baby's room



ABOVE: From one of the second floor bedrooms we see this attractive dressing room. Another bedroom (at right of upper plan) adjoins a music studio with specially-treated acoustic ceiling. All rooms have built-in radios and are also wired to receive radio and recorded programs from the central living room set

ABOVE: In these plans, note especially the connections between indoor and outdoor living areas, and also that all such major units as dining-living rooms, downstairs bedrooms, service quarters, are clearly separated yet conveniently intercommunicating with each other



ABOVE: From the little garden outside the baby's room we look across the terrace to the large corner windows of the living room, seen from the inside in the photograph at right



In pleasant weather, the ceiling-high windows of the living room may be rolled back, permitting the room to become a part of the sunlit terrace and the out-of-doors. Adjoining this room, at right, is an "outdoor living room" ornamented with a stylized lily-pond, designed to be part house, part garden

9 MR. JOHN L. VOLK, OWNER; PALM BEACH, FLA.

JOHN L. VOLK, ARCHITECT

THE problem set by this owner-architect was to provide for himself and his wife a home which would be comfortable the year around, in a sub-tropical climate, and which would be adaptable to some entertaining and occasional house guests.

Patterned after the smaller houses of Bermuda—particularly those built in the latter part of the 18th Century—the living quarters are reached directly from the street by means of the characteristic flight of steps. The owner finds that the typically British idea of “going down to dinner” works out well in practice.

Note the unusually good connection between the master portion of the house and the garage (too often this entrance is through the kitchen), and also the use of the dining loggia as a link between the house and the garden. The house is estimated to comprise 4,970 square feet and cost \$4.97 per square foot, or approximately \$24,700.

GOTTSCHE



THE TYPICALLY BERMUDIAN ENTRANCE FRONT, FROM THE STREET

CONSTRUCTION DATA

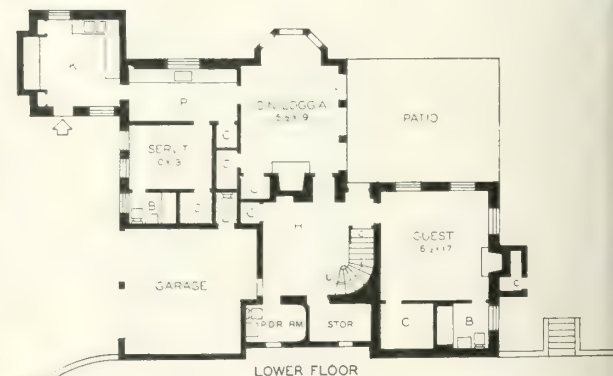
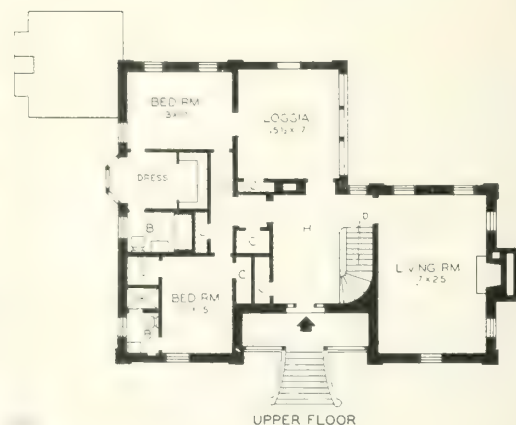
WALLS: Stucco on tile
INSULATION: 2nd fl. ceiling
ROOF: Tile, brush-coated with stucco
WINDOWS: Wood, double hung
HEATING: Electric heaters in bathrooms

COLOR SCHEME

WALLS: White
ROOF: White
TRIM: White
BLINDS: Dark green



THE KITCHEN WING GARAGE ENTRANCE AT RIGHT





THE TERRACE, LOOKING TOWARDS THE DINING ROOM. THE LIVING ROOM PROJECTS AT LEFT



THE DRIVEWAY AND FRONT ENTRANCE



A GREAT BAY WINDOW IN THE LIVING ROOM



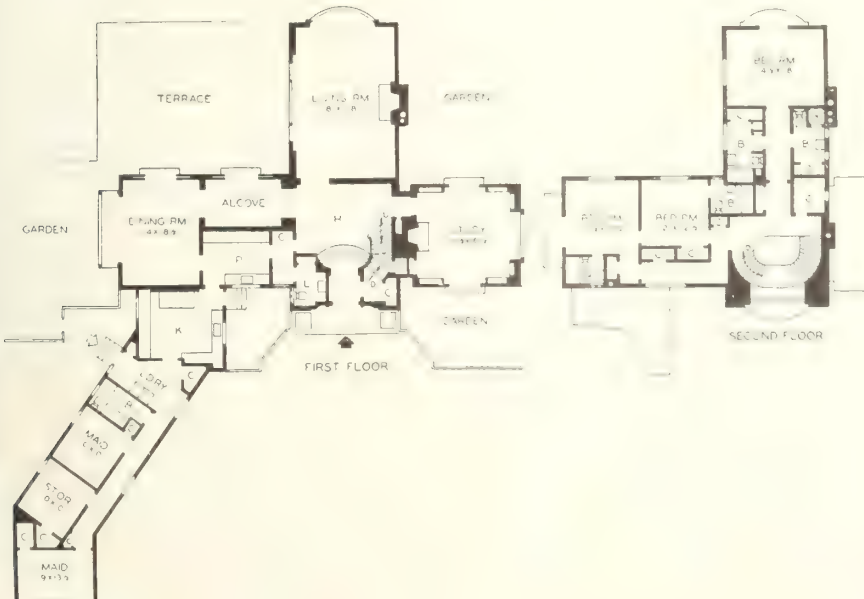
AN INVITING CORNER OF THE STUDY



THE DINING ROOM GARDEN FROM A BALCONY

10

MR. CLARENCE POSTLEY, OWNER: HILLSBOROUGH, CALIF.
GARDNER A. DAILEY, ARCHITECT



Two fundamental requirements, stipulated by the client, molded the basic design of this home. First, complete privacy from the road, on the entrance side of the house, was required; and second, special attention was to be given to outdoor living and dining.

As will be noted in the accompanying plans and photographs, both these conditions have been well satisfied. The entrance front constitutes a very effective screen, assuring privacy for all the rooms of the house. The living room opens on a spacious terrace, and the study and dining room each have their own garden. The house was completed in 1938; cost not available.

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Flush wood siding	WALLS: White
INSULATION: None	ROOF: Brown
ROOF: Wood shingles	TRIM: White
WINDOWS: Wood casement	BLINDS: None
HEATING: Gas; warm air	



11

MR. HENRY V. STEBBINS, OWNER; TAPPAN, N. Y.
RICHARD W. MECASKEY, ARCHITECT

DIRECTLY inspired by the type of Pennsylvania farm house which has become associated with the generic title of "Bucks County", this attractive home is built in a section of the Hudson Valley where a not dissimilar type of house was built by the Dutch settlers of long ago. The rugged pattern of the excellent stonework, contrasting with the slender muntins and simple, white-painted trim, is a distinguishing and charming characteristic of this style.

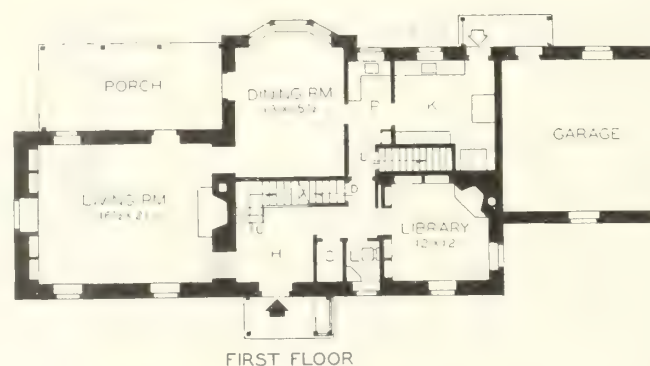
The plan was designed to take advantage of an attractive outlook towards the rear. Accommodations are provided for a family of two adults, a child and one servant. Built in 1938 at about \$4.00 per square foot, the house is 4,629 square feet in area.

CONSTRUCTION DATA

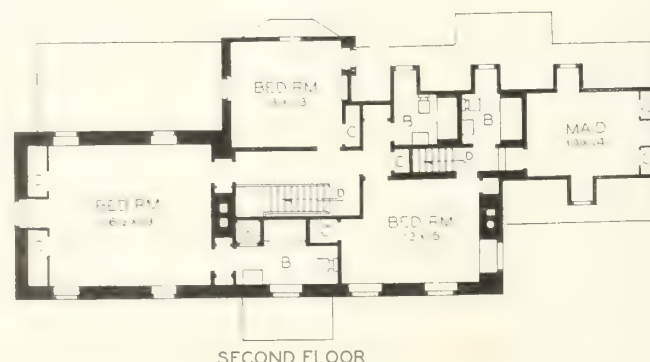
WALLS: Stone masonry
INSULATION: Walls and 2nd fl. ceilings
ROOF: Wood shingles
WINDOWS: Wood, double hung, casement
HEATING: Gas; hot water

COLOR SCHEME

WALLS: Warm gray
ROOF: Natural
TRIM: White
BLINDS: Green; white



FIRST FLOOR



SECOND FLOOR

12

DR. KENNETH BLACKFAN, OWNER: CHESTNUT HILL, MASS.

LELAND AND LARSEN, ARCHITECTS

EVEN though this home is built in New England there is in its Georgian façade, and in such details of planning as the wide central hall, a quality which subtly suggests the architecture of the old South. In requesting their architects to work into the design of their home as much of this quality as might be compatible with the rigors of a Northern climate, the owners, who are Southerners, act to perpetuate an ancient custom. In a similar spirit the early colonists built their Georgian homes; and Californians of today build homes reminiscent of New England.

Completed late in 1935, the total area of the house comprises 4,179 square feet and cost approximately \$21,929, or \$5.50 per square foot, to build.

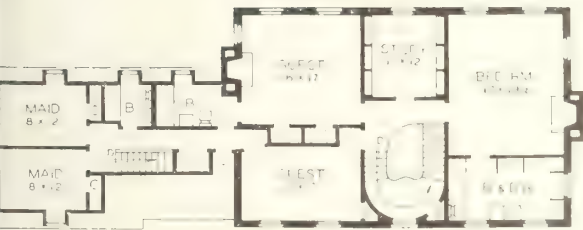
CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick veneer	WALLS: Red
INSULATION: Walls and 2nd floor ceilings	ROOF: Blue-black
ROOF: Slate	TRIM: Cream
WINDOWS: Wood; double hung	BLINDS: Blue-black
HEATING: Oil; vapor	



FRONT ELEVATION; GARAGE AND SERVICE ENTRANCE AT LEFT



THE DINING ROOM BAY IS A FEATURE OF THE TERRACE SIDE



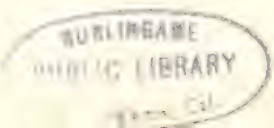
SECOND FLOOR



FIRST FLOOR



THE LIVING ROOM REFLECTS THE GEORGIAN TRADITION



15

MR. WINSTON W. CHAMBERS, OWNER; SEATTLE, WASH.
EDWIN J. IVEY, ARCHITECT; ELIZABETH AYER, ASSOCIATE



THE HOUSE IS WELL ABOVE STREET LEVEL. THE DETACHED GARAGE DOUBLES AS TOOL-SHED



THE LIVING ROOM IS CHARACTERIZED BY A DISTINGUISHED SIMPLICITY OF DETAIL

CLOSED CONTEST

The last entries in our Architectural Competition, which closed October first, will be published in Section One of the December issue



PANELING AND USEFUL BOOKSHELVES IN THE DEN

THE owners of this house commissioned their architect to provide not only a comfortable home for themselves and their young son but also an appropriate setting for the collection of Colonial furniture which they had acquired through the years.

Bearing in mind certain cost limitations, it was decided that the most suitable prototype would be New England Colonial, with applied pilasters recalling some of the celebrated New England homes, as illustrated in the June issue of HOUSE & GARDEN. The planning of the interior, however, was dictated rather by the requirements of modern family life than by Colonial precedent. Notice the way in which a cosy little den has been placed that it is isolated; yet it could well be used as a maid's room or guest room if necessary.

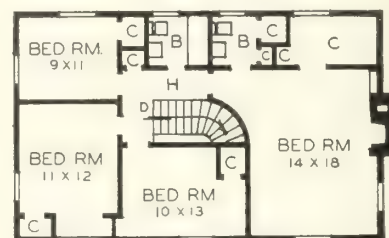
The house, 2327 square feet in area, was completed in 1938 at a cost of approximately \$10,000, or \$4.30 per square foot.

CONSTRUCTION DATA

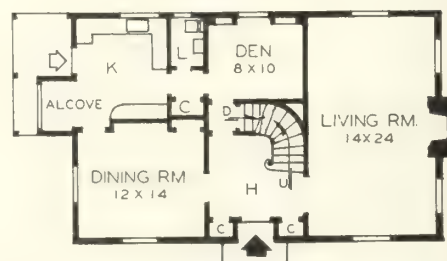
WALLS: Clapboard on frame
INSULATION: Walls and 2nd fl. ceiling
ROOF: Wood shingles
WINDOWS: Wood, double hung
HEATING: Oil; Winter air conditioning

COLOR SCHEME

WALLS: Yellow
ROOF: Dark green
TRIM: White
BLINDS: Dark green



SECOND FLOOR



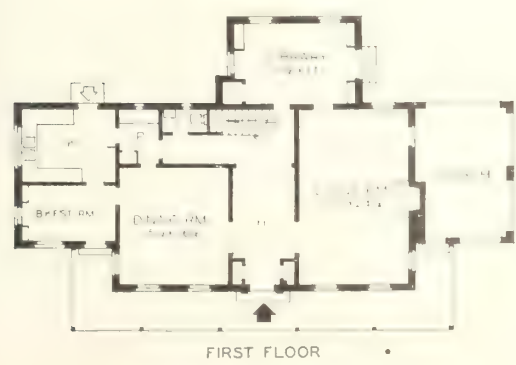
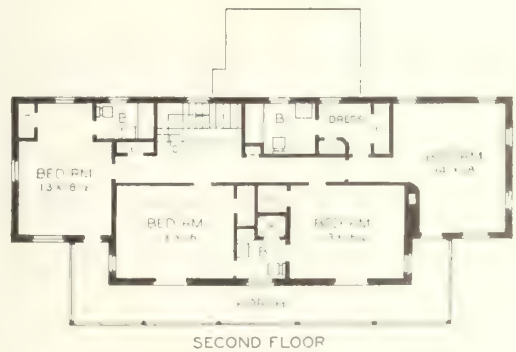
FIRST FLOOR



J. STAINES

14

MR. DOW HAMM, OWNER; HOUSTON, TEX.
HARVIN MOORE & HERMON LLOYD, ARCHITECTS



THE problems of designing a house for the South go further than the comparatively straightforward minutiae of design such as materials, prevailing winds, etc. A good design will depend upon more than the literal interpretation of primary functions.

And yet every house designed for the South is likely to have at least a family resemblance to other houses erected in this region during the last 100 years or more. Ample porches and balconies, cross ventilation and high ceilings, are just so many aspects of a continuous effort to assure comfort. And so it is that the traditional southern architecture is perpetuated.

Completed in 1939, the house contains 3775 sq. ft. It cost \$20,000 at approximately \$5.29 per sq. ft.

CONSTRUCTION DATA	COLOR SCHEME
WALLS: Brick veneer	WALLS: White
INSULATION: Attic	ROOF: Slate gray
ROOF: Wood shingles	TRIM: White
WINDOWS: Wood, double hung	BLINDS: Blue-green
HEATING: Gas; warm air	



THE INTERESTING TEXTURE OF THE WALLS IS QUITE APPARENT IN THIS PICTURE OF THE ENTRANCE FRONT



A CORNER OF THE TERRACE; BEDROOM WING BEYOND



THE LIVING ROOM, SEEN FROM THE DINING ALCOVE

15

DR. C. L. HUTSON, OWNER; SAN LEANDRO, CALIF.
GEORGE PATTON SIMONDS, ARCHITECT

THIS single-story home aptly illustrates the part that materials can play in architectural design. Here the architect elected to use redwood, both for the walls and for the roof. The attractive natural color of the wood was allowed to remain and constitutes a dominant characteristic of the finished house. The interiors feature a similar treatment.

Note the wide overhang of the roof which shelters the terrace and also shades the long bank of windows in the living and dining room. The rather unusual shape of the plan was dictated, to a large extent, by the shape of the plot. Completed in February 1939, this home is 2,800 square feet in area and, at \$3.40 per square foot, cost about \$10,000 to build.



CONSTRUCTION DATA

WALLS: Flush siding
 INSULATION: Walls and living room ceiling
 ROOF: Wood shingles
 WINDOWS: Wood casement
 HEATING: Gas; warm air

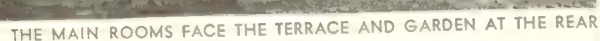
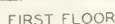
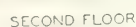
COLOR SCHEME

ROOF: Natural
 WALLS: Natural
 TRIM: White
 BLINDS: None

Living room, dining room and study face south-
st, toward the garden. The garage was located a
le distance from the house (at left in center picture)
order to preserve certain large trees. A recreation
om and bar are located in the basement. Cost fig-
es are not available for this home, which was com-
eted about three years ago.

COLOR SCHEME

WALLS: White
ROOF: Natural
TRIM: White
BLINDS: Dark blue





17

MR. MacFARLANE L. CATES, OWNER; SPARTANBURG, S. C.
FRANCIS W. ROUDEBUSH, ARCHITECT; JOHN FERGUSON, ASSOCIATE

THE house occupies a level site on a hilltop, the ground dropping away sharply from the living room terrace to a pine grove and a brook. With the exception of the house site, the property is quite heavily wooded with pine, oak and dogwood.

The plans were drawn to meet the requirements of a small family, with emphasis on considerable entertaining at all seasons of the year. The style is reminiscent of the early Georgian homes of Virginia, but has been freely adapted. A guest house, designed in harmony with the main house, augments the facilities shown in the plans on the next page. The house was completed in 1938. The first floor is 3,295 sq. ft. in area; the second floor, 2,522 sq. ft. Cost figures are not available.

CONSTRUCTION DATA

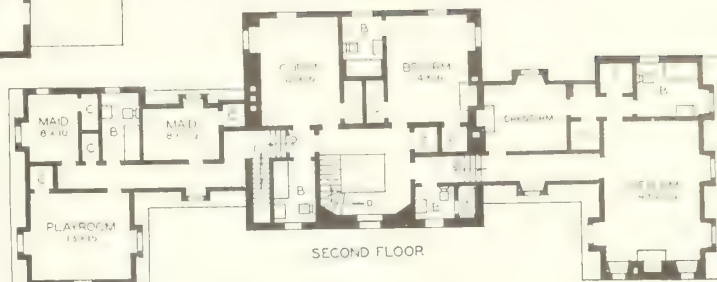
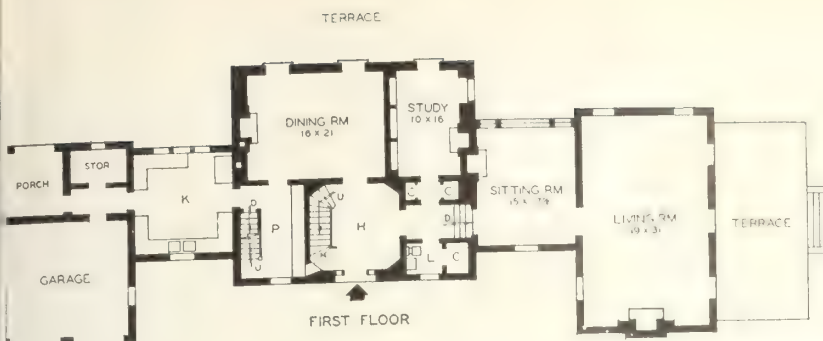
WALLS: Brick veneer
 INSULATION: Walls and roof
 ROOF: Slate
 WINDOWS: Wood, double hung
 HEATING: Oil; all-year air conditioning

COLOR SCHEME

WALLS: Light cream
 ROOF: Blue black
 TRIM: White
 BLINDS: White



At the rear of the house the tall triple-hung windows of the dining room and study open on a spacious grass terrace. The difference in level seen here is repeated within the house. (Note steps from hall to sitting room on plan)



The symmetrical plan not only makes possible the strong and dignified façade but also works out very well in practice. Note especially the interesting arrangement of sitting room, living room and terrace; also the luxurious number of fireplaces spread throughout the house



The dining room recaptures the charm of Georgian interiors although rendered with somewhat simpler detail, slightly more restraint. The scenic wallpaper, high, narrow windows and crystal chandelier are highlights. Decorators: Mary Oeland, Bess McConnell



The circular stair, at the left of the octagonal entrance hall, is exceptionally light and graceful in design, seeming almost to stand unsupported



The owner's desire for a room with a great expanse of window was cleverly worked into the design by including this feature in the little sitting room, which has a sunny, southeastern exposure



The living room, being situated in a wing, has the advantage of four exposures. No windows were placed in the north wall, however, which is occupied by the richly ornamented fireplace, with flanking console tables



THE GRAY ENTRANCE FRONT IS PUNCTUATED BY A DOORWAY OF ANTIQUE RED



THE TALL LIVING ROOM WINDOWS OPEN ON A GRASS AND FLAGSTONE TERRACE



A SMALL STONE GARDEN HOUSE WAS REMODELED TO FORM A GUEST COTTAGE

THE simplifying influence of modern design is here seen at work on a house whose underlying architectural form is derived from the late English Georgian period. An air of studied formality is achieved by the circular stairway and the careful proportion of voids to solids on the exterior.

The house has been built on the site of an earlier residence, but the present building is entirely new. The little guest cottage (below left), however, is a remodeled version of an existing garden house.

The plan is so arranged that the servant's room on the first floor may later be easily converted into a combination library-guest room, and another bath room installed on the second floor in the smaller of the two dressing rooms on the entrance front. Disappearing stairs give access to the attic.

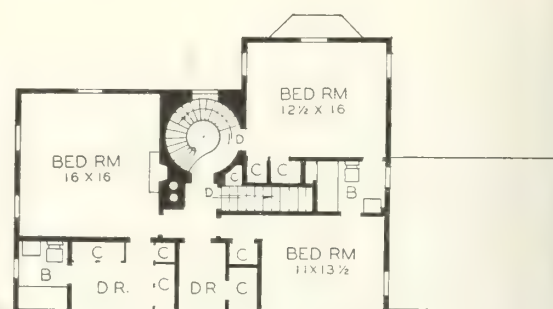
The house was completed in 1936 at a cost of \$17,500; it comprises 2365 square feet, at a cost of approximately \$7.40 per square foot.

CONSTRUCTION DATA

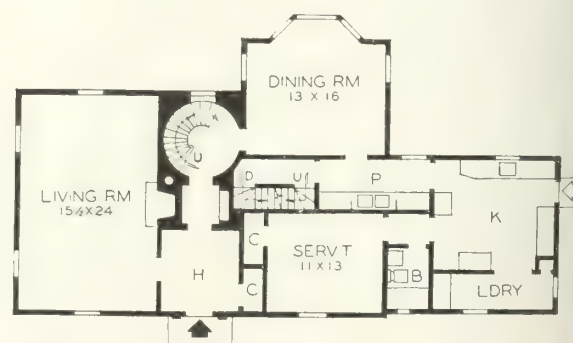
WALLS: Flush boarding
 INSULATION: Walls and 2nd fl. ceilings
 ROOF: Slate
 WINDOWS: Wood, double hung
 HEATING: Oil; Winter air conditioning

COLOR SCHEME

WALLS: Warm gray
 ROOF: Blue-black
 TRIM: White
 BLINDS: White



SECOND FLOOR



FIRST FLOOR

9

MR. J. E. KRIEGER, OWNER: BEL AIR, CALIF.
 WINCHTON LEAMON RISLEY, ARCHITECT

THE site of this home is liberally supplied with fine specimens of oak and sycamore, among which the use was placed with great care so that none of the better trees should be destroyed. The resulting mature appearance of the landscaping is one of the advantages which may be gained from a wooded site.

The plan has been developed to afford pleasant views and plenty of light for all rooms. The rear terrace planned as an outdoor annex to the living room and study; the front terrace adds a certain formality to the entrance and also has the effect of creating a solid base for the structure which might otherwise have seemed to rise too abruptly from the gently sloping site.

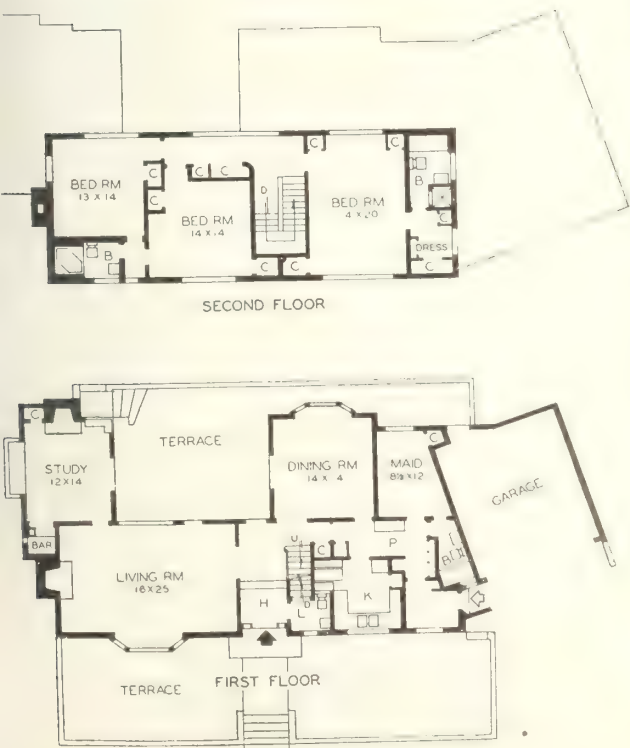
The house was completed in December, 1937, at a cost of \$16,925, or approximately \$5.00 per square foot for 3,383 square feet.

CONSTRUCTION DATA

WALLS: Stucco and wood shingles
 INSULATION: None
 ROOF: Wood shingles
 WINDOWS: Metal casement
 HEATING: Gas; warm air

COLOR SCHEME

WALLS: Warm gray-white
 ROOF: Brown
 TRIM: White
 BLINDS: None



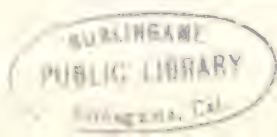
GNARLED TREES FLANK THE ENTRANCE WALK



THE REAR TERRACE IS OPEN BUT PLEASANTLY SHADED



INTERIORS ARE DESIGNED WITH RESTRAINT AND NICELY FINISHED



20

MR. J. DOUGLAS LORENZ, OWNER: DAYTON, O.

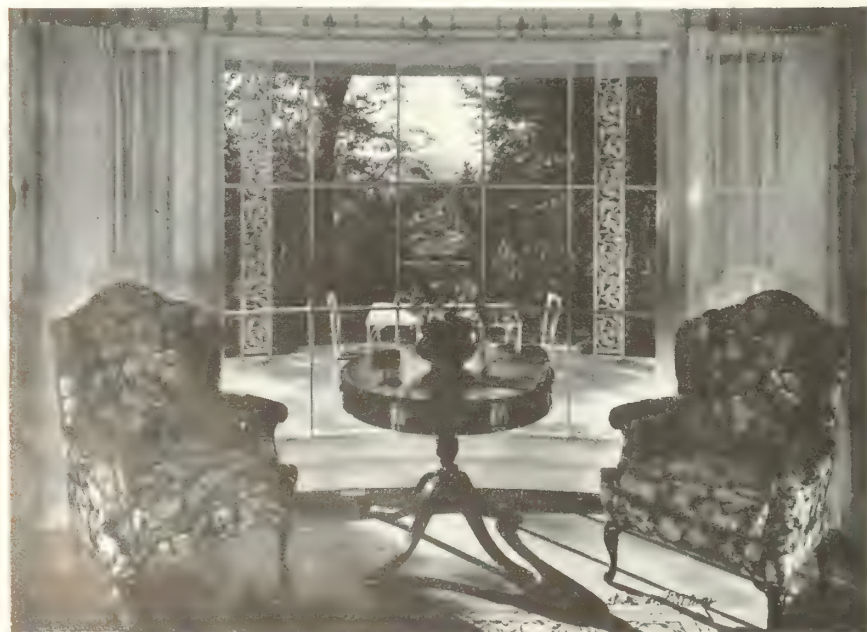
J. DOUGLAS LORENZ, ARCHITECT



THE ENTRANCE FRONT IS CLASSICALLY SYMMETRICAL



AT THE REAR THE HOUSE OPENS OUT WITH A LARGE PORCH BETWEEN TWO WINGS



LOOKING THROUGH THE WINDOWS OF THE RECEPTION HALL TO THE PORCH

IN style this house has been adapted from the English Georgian tradition; but its plan shape is far from traditional, although the elevations have been kept almost rigidly symmetrical.

There are at least two advantages gained from the unusual plan shape. First, the house lies at the convergence of three valleys. One runs due west from the terrace, the other two run northwest and southwest from the ends of the two wings.

Second, it was desired that the guest room be well separated from the rest of the house. And what better way of accomplishing this than by placing it in a separate wing, giving it more privacy than is normally feasible in a house of this size? The child's room in the center will later be converted into a sitting room or studio.

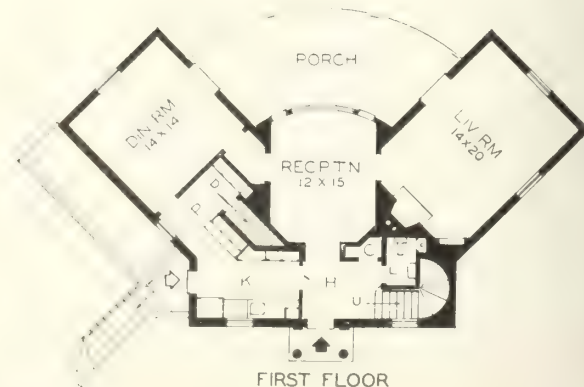
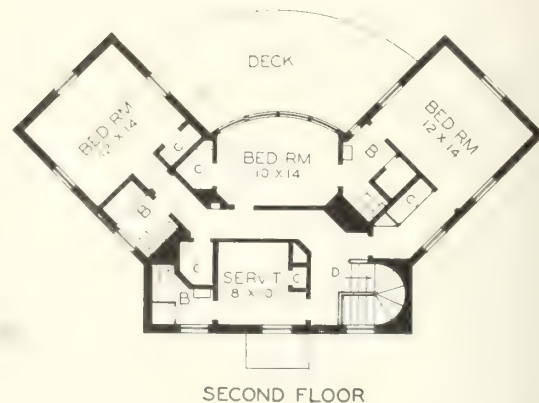
The entrance front is taken up by stairs and service quarters. There is a garage in the basement. The house was completed in 1939. Cost not available.

CONSTRUCTION DATA

WALLS: Brick veneer
INSULATION: Walls and 2nd fl. ceilings
ROOF: Built-up composition
WINDOWS: Wood, double hung
HEATING: Gas; Winter air conditioning

COLOR SCHEME

WALLS: Red
ROOF: Black
TRIM: White
BLINDS: Dark green



MR. H. W. O'MELVENEY, OWNER: BEL AIR, CALIF.

ROLAND E. COATE, ARCHITECT

SITUATED in a little valley, with hills rising on either side, this California home is planned in the characteristically informal and wholly delightful native style. The front entrance is from the patio but, as almost all rooms open directly to the outdoors, one suspects that the "entrance" is not an established fixture, being determined rather by immediate convenience. This is a pleasant and important feature where traffic between indoors and out is as constant as traffic between rooms.

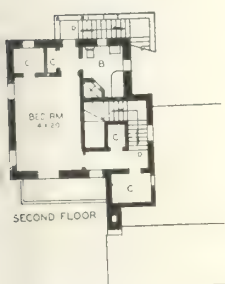
The landscaping of this home is especially notable, being done with that expert skill and subtlety which avoid any unharmonious stiffness or formality. The landscape design was developed by the firm of Florence Yoch and Lucille Council, working with the owner, who is himself a widely known horticulturist. The house is approximately 4,500 sq. ft. in area; cost figures are not available.

CONSTRUCTION DATA

WALLS: Concrete block
INSULATION: Ceilings
ROOF: Wood shakes
WINDOWS: Wood, double-hung
HEATING: Gas unit heater

COLOR SCHEME

WALLS: White
ROOF: Brown
TRIM: White
BLINDS: Green



H.A. 111

LOOKING TOWARDS THE ENTRANCE PATIO AT THE REAR



THE LIVING ROOM AND DINING ROOM OPEN ON THIS TERRACE



THE ENTRANCE GATE AND CARETAKER'S COTTAGE



THE ENTRANCE FRONT SHOWS THE CHARACTERISTIC LOW, STURDY SILHOUETTE



REAR VIEW; THE STUDIO WING IS IN THE FOREGROUND



INTERIORS ARE COMFORTABLE, AUTHENTIC

22

MRS. JAMES A. WARD, OWNER: SCITUATE, MASS.

ROYAL BARRY WILLS, ARCHITECT

THE Cape Cod tradition has been affectionately carried to every State in the Union and, with minor variations on the original, has flourished. However, it will be generally admitted that nowhere does the Cape Cod type develop quite the salty flavor of authenticity that distinguishes the native examples found along the coast line of Massachusetts.

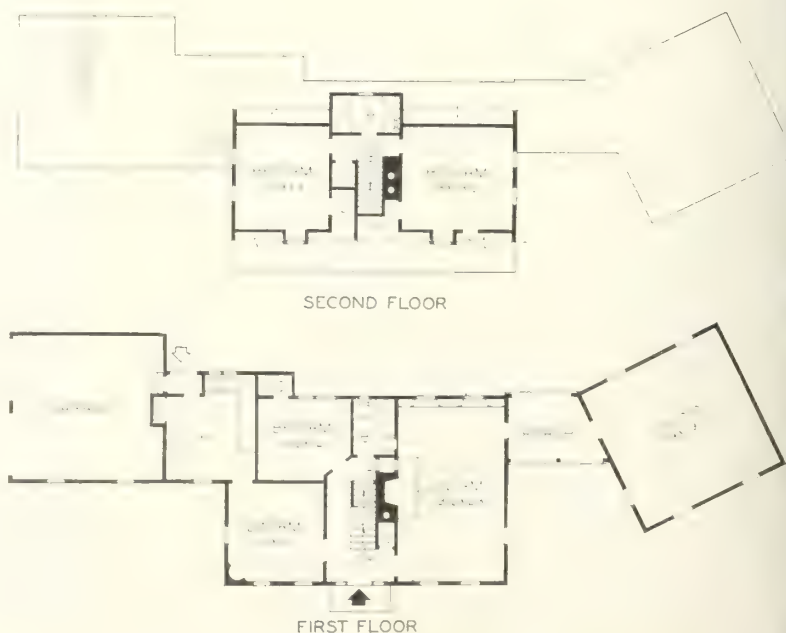
The home shown here preserves the massive central chimney, the low eaves and low ceilings characteristic of its predecessors. It does, however, make the necessary, but unobtrusive, concessions to modern, comfortable living. The structure is approximately 3,399 square feet in area and cost about \$8,000 to build.

CONSTRUCTION DATA

WALLS: Clapboard, wood shingles
 INSULATION: Walls
 ROOF: Wood shingles
 WINDOWS: Wood, double hung
 HEATING: Oil; warm air

COLOR SCHEME

WALLS: White
 ROOF: Natural
 TRIM: White
 BLINDS: Blue



A good example of the California ranch type plan, this house is entirely logical in its rambling layout. The service quarters are in one wing, the sleeping and washing rooms in another, and the living and eating rooms in between.

By arranging these sections at right angles to each other, there is no clashing or interference between their various functions. Moreover it has been possible to retain most of the existing trees and planting which were on the plot before building began; and these garden areas have been even more closely integrated with the design of the house by the use of terraces. These provide a link between the enclosed spaces within the house and the open space of the garden. The landscape architect was Merrild Winnans.

The house was completed in 1938. Its 2660 square feet cost approximately \$4.75 per square foot.

CONSTRUCTION DATA

WALLS: Stucco and wood siding
INSULATION: None
ROOF: Wood shakes
WINDOWS: Metal casement
HEATING: Gas; forced warm air

COLOR SCHEME

WALLS: Oyster white
ROOF: Dark brown
TRIM: White
BLINDS: None



THE GARDEN FRONT. ON THE RIGHT IS THE LIVING ROOM BAY, AT FAR LEFT THE GARAGE



THE ENTRANCE FRONT. AT LEFT IS THE PROJECTING BEDROOM WING



THIS LARGE BAY WINDOW IS ONE OF THE MOST STRIKING FEATURES IN THE LIVING ROOM



24 MR. CHARLES MITCHELL BLISS, OWNER; NEW CANAAN, CONN. MORRIS KETCHUM, Jr., DESIGNER

THE original charm of many a house has been impaired because the need for future expansion was not foreseen and provided for in the plan; later additions were necessarily makeshift compromises.

In the case of Mr. and Mrs. Bliss's home, this problem has been thoroughly considered from the start. The present house has been adequately planned to provide for a family of two parents, two children and a servant. The future plan provides a separate living room, guest quarters and a long porch. If necessary, two more bedrooms and a bath can be added above the garage without disturbing the arrangement of the present second-floor plan in the slightest degree.

The site of the house is a small plateau, halfway down a wooded hill. The hill drops sharply on the side away from the entrance front, affording a lovely view for the main rooms. Completed in 1939, the house cost \$15,700; 2,690 sq. ft. at \$5.94 per sq. ft.



The fireplace wall of the living-dining room is paneled in vertical V-joint boarding. The door to the kitchen is at right next to the bookcase. This upper end of the present living-dining room will become the dining room when the new living room wing is built (see plan opposite).

CONSTRUCTION DATA

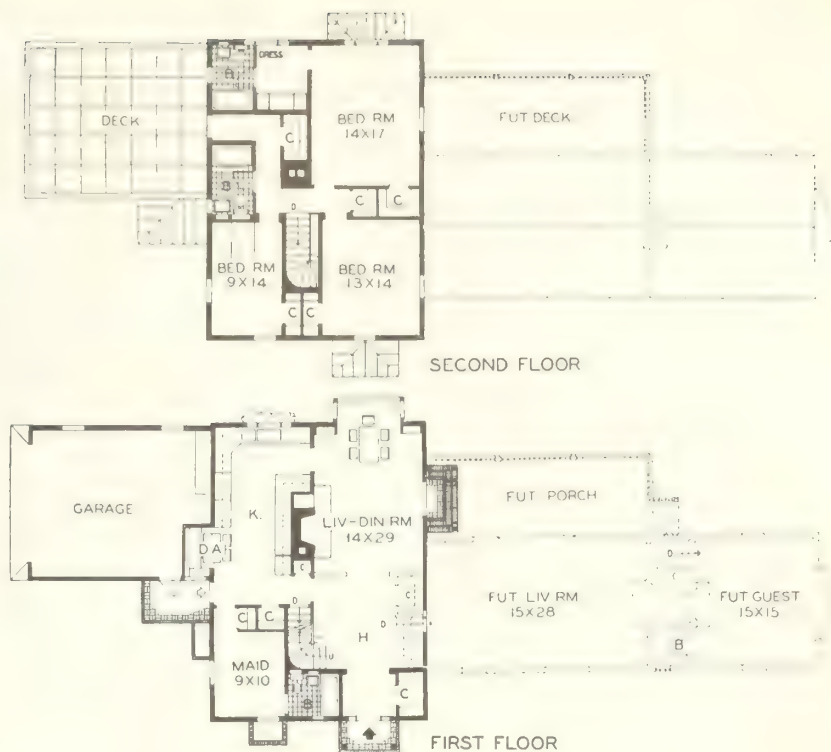
WALLS: Flush siding
INSULATION: Walls and 2nd fl. ceiling
ROOF: Slate
WINDOWS: Wood, double hung, casement
HEATING: Oil; hot water

COLOR SCHEME

WALLS: Blue-gray
ROOF: Black
TRIM: White
BLINDS: White



This view of the entrance is evidence of the careful detailing architecture. The style of the house is a modern, simplification of the Greek Revival of the early 19th Century, fine solid spaciousness makes for comfortable living



These plans show both the present house and, in dotted lines, the prospective future addition. When the proposed separate living room is built, the present living-dining room will become the dining room. Entrance to the living room will be from the hall, which will be partitioned off from the dining room. Note compact, comfortable arrangement of second floor



The deep bay window of the living-dining room (seen from the outside in the adjoining photograph) makes a most attractive dining alcove. The drapes, running on a concealed trolley, draw right across the window, completely enclosing the alcove



This side of the house faces the best view. The bay window is in the living-dining room; the two upper windows are in the master bedroom and dressing room. The doorway at left will lead directly onto the porch when the future wing is built projecting at right angles to the present living-dining room

25

MR. W. H. BOOTH, OWNER; LOS ANGELES, CALIF.

H. ROY KELLEY, ARCHITECT

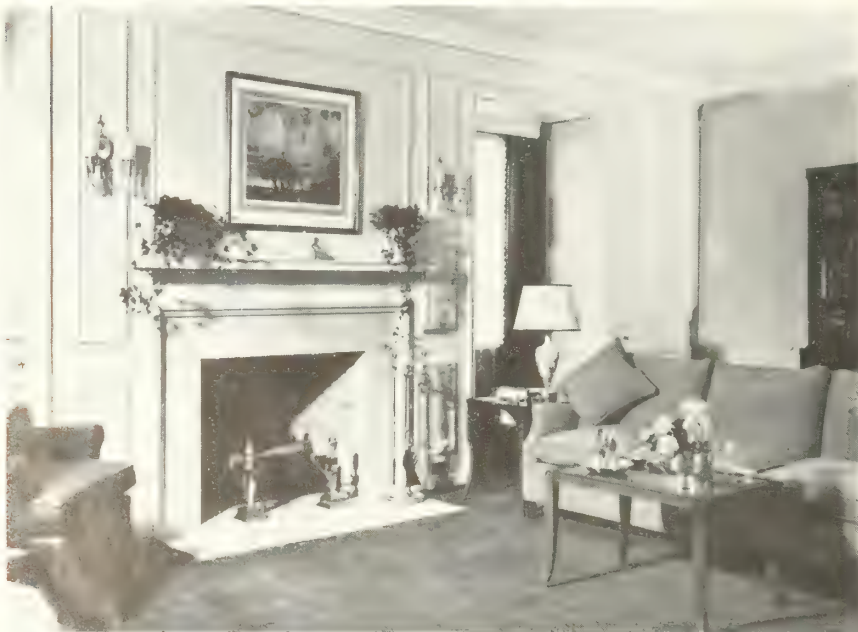
H. ROY KELLEY



THE ENTRANCE COURTYARD, WITH GARAGE ON RIGHT, BEDROOM WING ON LEFT



THE REAR END OF THE BEDROOM WING, WITH LIVING ROOM PORCH AT LEFT



THE LIVING ROOM FIREPLACE, FLANKED BY DEEPLY RECESSED WINDOWS

IN the planning of any well-designed house, the architect always attempts to make a clear distinction between the living, sleeping and service quarters. Here this distinction is clearly expressed in the shape of the plan, each section being set at right angles to the next.

A long corridor and lines of closets act as a baffle to protect the bedrooms from the noise of the living room; and the service quarters open on to the far side of the house, away from the living room and bedrooms. The arrangement of the three elements is such that they also form a pleasant enclosed entrance courtyard at the front of the house and a set-in porch at the rear of the spacious living room.

The planning of the service quarters is particularly well considered. Notice the efficiently shaped kitchen and the small pantry inserted as a baffle between kitchen and dining room.

The house contains 3950 square feet. It was completed in 1938 at a cost of approximately \$5.94 per sq. ft.

CONSTRUCTION DATA

WALLS: Tile and stucco veneer
INSULATION: None
ROOF: Wood shakes
WINDOWS: Wood, double hung, casement
HEATING: Gas; forced warm air

COLOR SCHEME

WALLS: Gray white
ROOF: Brown
TRIM: White
CLINDS: White





THE LIVING ROOM TERRACE AT THE REAR OF THE HOUSE



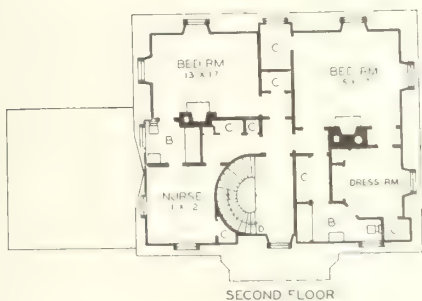
THE ENTRANCE FRONT. THE SERVICE WING IS AT THE LEFT



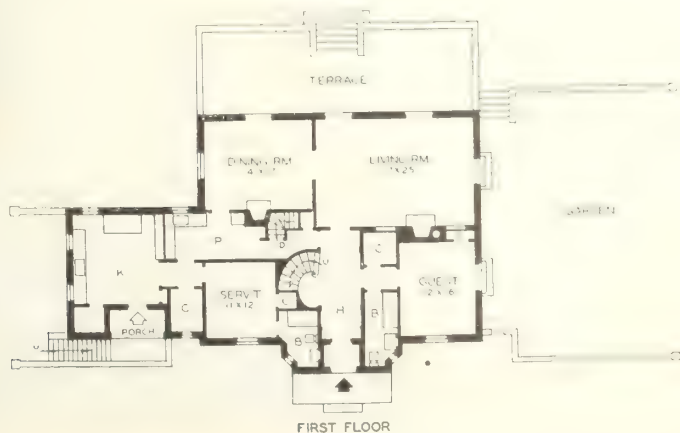
THE LIVING ROOM FIREPLACE IS DELICATELY FRENCH IN FEELING

26

MR. ROBERT HATTERSLEY, OWNER: GLEN HEAD, N. Y.
BRADLEY DELEHANTY, ARCHITECT



SECOND FLOOR



FIRST FLOOR

Among all the varied style revivals which are periodically entertained, the French 18th Century type has been given very little notice. This is surprising in view of the charming and appropriate manner in which this style lends itself to the needs of modern living. The mansard roof, especially, gives more space on the second floor than the Colonial types with their deep-set dormers. There is less space wasted on the attic and the rooms are better lighted.

The formality of the interiors, epitomized on plan by the semi-circular stair, is carried through into the garden. Here the terraces and walled pleasantries complete the picture of mannered charm and bind it into the less formal landscape. The house was completed in 1937; 4915 sq. ft., cost not available.

CONSTRUCTION DATA

WALLS: Brick veneer
INSULATION: Walls and roof
ROOF: Slate
WINDOWS: Wood casement
HEATING: Oil; Winter air conditioning

COLOR SCHEME

WALLS: White
ROOF: Blue-black
TRIM: Cream
BLINDS: Pale slate gray



THE ENTRANCE IS TO THE RIGHT OF THE LARGE PROJECTING SCREENED PORCH

SILVIA SAUNDERS



LIVING ROOM, WITH ITS SEMI-CIRCULAR DINING BAY AT LEFT



THE MASTER BEDROOM LOOKS TOWARD THE ENTRANCE TERRACE AND GARDEN

27

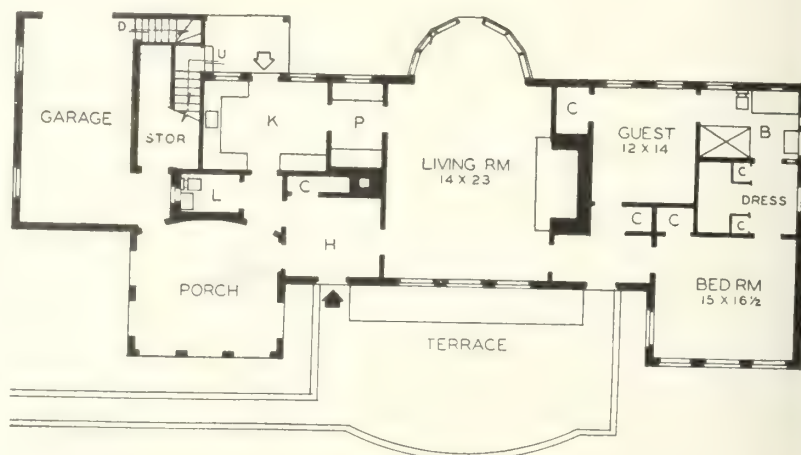
MR. PHILIP K. HAMILTON, OWNER; WARM SPRINGS, GA.

HENRY J. TOOMBS, ARCHITECT

THE simplicity and distinction which mark the design of this house have been achieved by skillful adaptation of the local Classic tradition. The slender whitewashed brick piers between the large French windows suggest the traditional free-standing columns. The big windows, providing abundant ventilation and sunlight, also give vertical accents to a house of predominantly horizontal lines.

Notice the large screened porch, and the living room which runs right through the house, its semi-circular end serving as a dining section. There is a servant's room and bath on the second floor.

Completed in 1938, the house cost \$11,250; 3314 sq. ft. at approximately \$3.40 per sq. ft.



CONSTRUCTION DATA

WALLS: Brick veneer
INSULATION: None
ROOF: Composition shingles
WINDOWS: Wood, double hung
HEATING: Coal; Winter air conditioning

COLOR SCHEME

WALLS: White
ROOF: Blue-black
TRIM: White
BLINDS: None

548 CHRISTMAS GIFTS

Our Editors' gift selections will be published in our December Double Number. Don't miss them!

OLD ROSES

REIN lies the charm of the old rose? Is it in the general the whole plant or in the membrane of the fat round little we saw in the pictures of the es or gardens of our childhood? this has much to do with their m, or, again, is it in the wonder- s of the rose itself—which, if nine carefully, we will see are fully put together. The delicate ale green outer leaves, known illy as the calyx, clasp the inner r leaves, which we call the rose out are known as the corolla ally. They in turn circle the stamens which hide the tiny f the rose, guarding carefully quiste perfume so elusive in arieties, so intense in others.

ANCESTRY

in their long line of illustrious y which has enabled this ancient o continue down the succeeding ions without losing its old world or is it the halo of romance sur- ing their history—half real, half ury—which holds such fascina- r all who look upon or grow

might lose out in a rose show, y points, as compared with the roses of to-day with their strong, t stems holding the marvelous, so wonderful in size and colour, ealthy, well developed, almost proof foliage. But these old roses sonages of long lineage, of re- it and grace, of lavender and e. Weak of stems, they are not able to show the full loveliness flowers at a glance, as the heads ang a little under the weight of any petals, nor are they able to of as many varied shapes or of colour as does the modern ut, in spite of all, they still are hold their own—so who is able wherein lies their charm?

INVESTIGATE ROSE HISTORY

ore starting to grow these old one would do well to either buy cure from a library a book or two upon the subject of the Rosari- f the period. They are clearly a, with practical advice for cul- and very descriptive of the differ- asses and varieties known and at that time. They are interesting g, luring one on and on until is a very definite idea of the char- of the roses, and a decided plan w them.

ew of the books are as follows:

ROSE MANUAL, by Robert Buist. ublished in Philadelphia in the year 1.

ONS ON THE ROSE, by Samuel sons. Published in New York in year 1869 by the Orange Judd npany.

OR A MONOGRAPH OF THE GENUS SE, by H. C. Andrews. Published the year 1828.

E'S MANUAL OF ROSES. Published the year 1846.

TO GROW ROSES, by J. Horace Farland. Published by the Mac- llan Company in 1926.

OLD ROSES, by Mrs. Frederick Love Keays. Published by the Macmillan Company in 1935.

OLD FASHIONED ROSES, by Messrs. Bobbink & Atkins. Rutherford, New Jersey.

There are many other books written on the subject, but it would make the list too long to include them; it is hoped that this short list is enough to give the grower a general idea of variety and habit of growth.

OLD ROSE GROUPINGS

It has been a difficult problem even for the authorities to classify the old roses perfectly, for they have become so intermingled in some of the varieties as to make it almost impossible to determine in which group they should belong. So to identify an old rose, unless one is an expert, is a problem, but the groups are as follows:

THE CABBAGE ROSE GROUP *Rosa Centifolia*

This is perhaps the oldest group known—grown by the Greeks and Romans and used as symbols by them in their decorations of all kinds, as well as in their history, legends and festivals. It was also called the hundred-leaved rose. It is cup-shaped, very fragrant, with good foliage. For best results, fertilize freely and prune closely. Soil conditions the same as any other rose.

CABBAGE ROSE. The original Provence Rose (about 1576)—very lovely, a true, old-fashioned type of many petals in rose pink. Good foliage and branching.

UNIQUE BLANCHE. Known also as White Provence—1777. A fascinating old rose, white, very mossy, cup-shaped, dark green leaves—spreading.

RED PROVENCE. Very old, very fragrant—dwarf habit. Crimson flowers—lovely.

PETITE DE HOLLANDE (date not known). A tiny pompon rose of pale pink, not very tall, but free growing—a charming little rose for front of borders.

POMPON DE BOURGOGNE (date unknown). A fascinating little rose of pale pink, double, branching and of low growth.

ROSE DES PEINTRES. Deep rose pink, vigorous growth. It is called the Rose of the Painters, as it was the rose used by the old masters in their flower decorations.

THE MOSS ROSE GROUP *Rosa Centifolia Muscosa*

These charming roses were brought into England from Holland in 1596. They sprung from the centifolia but differed from them in that the calyx of the centifolia was smooth, while these of the moss are moss-like, thus giving the name to this variety. They should have the same treatment and soil conditions as the centifolia.

BLANCHE MOREAU (Moreau-Robert, 1890). Not so old as some but very (Continued on page 37)

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QUESTIONS AND ANSWERS

Tables made heat-proof and water-proof

Question. There are two mahogany end tables in my living room which are constantly being marred by wet rings from cocktail glasses and occasional cigarette burns and we thought of having the table tops heat-proofed and water-proofed. They now have a wax finish. What is the usual procedure?



Answer. Use a spar varnish such as is applied on marine work, or special furniture varnish made to resist heat. Remove present finish by rubbing with turpentine. In applying the varnish, brush with the grain of the wood, never across. Two medium thin coats should do. The first coat must be absolutely dry before applying the second. It is recommended that antiques or pieces which you value highly be done by a professional.

Tenacious ground cover for sloping land

Question. Our house is located on the point of a knoll overlooking the highway which leads down to the valley below. We have a good lawn close to the house but wish to cover the embankment with some kind of ground cover, as it is too steep for mowing and the soil is apt to wash down. What can you recommend?



Answer. A persistent plant is best to use where the grade is steep, as it will help to prevent soil from slipping. Turfing daisy (*Matricaria tchihatchewi*) is well adapted to hot, dry embankments since it has a close growing habit. Cypress spurge (*Euphorbia cyparissias*) is another choice for a similar location. For coarser foliage plant Hall's Japanese honeysuckle (*Lonicera japonica halliana*).

Good house plant for northern exposure

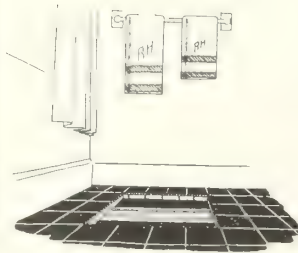
Question. I have been successfully growing clivias, crown of thorns, *Geranium calanchoe*, Jerusalem cherry, azaleas, begonias, gardenias, oxalis, poinsettia and various cacti in the very sunny windows of my house and now want to try pandanus in a practically sunless window with northern exposure. Please tell me how to care for it.



Answer. Pandanus succeeds best in sandy loam with charcoal and leafmold intermixed. Good drainage is necessary in the Summer, and plenty of water, but it should be kept moderately dry in Winter, when no water should be allowed to rest in the axils of the leaves. A slight sponging of the leaves with warm soapy water is advantageous.

New floor in remodeled bathroom

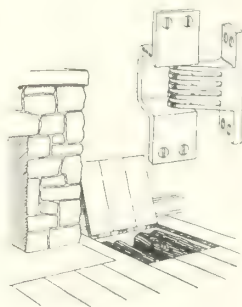
Question. We are remodeling a thirty-five-year-old farmhouse. We intend to put a new floor in the bathroom and then put down a good grade of linoleum cemented to the floor—but, due to the possibility of having to get at the drain pipes under the floor at some future date, wonder if linoleum is a practical choice.



Answer. A good quality of linoleum will prove a valuable asset in the renovation of this bathroom and, since you will have to take up some part of the floor to reach the drain pipes at some later date, use linoleum tiles instead of a wide sheet. This will make it easy to remove the floor covering only from the small area in which you will have to work and will not necessitate cutting into a large piece of linoleum.

Invisible hinges make wood box secret

Question. Recently I built a wood box beside our fireplace, with a door opening into the floor so that fuel may be secured from a rack in the basement. I have used ordinary hinges right on top of the floor but this looks too clumsy. Can you suggest some other type of hardware.



Answer. Your ingenious wood box may be made much more unobtrusive by the use of at least three invisible hinges such as are designed by most of the well known hardware manufacturers. These hinges interlock and operate with ease on roller bearings so that no portion is visible when the door is closed. Having placed them on the under side of the floor, it will hardly be noticeable that the floor has been cut.

Canvas for a garage roof sun-deck

Question. My new home has a two-car garage with slightly pitched roof which we want to use as a sun-deck. We have been advised to use heavy duck canvas and understand that there is a new material available similar to the old canvas previously used. Can you tell us anything about it?



Answer. The new canvas roofing is a great improvement over the old cotton duck, although the latter has been used as a roof and porch covering for many years. It has been scientifically treated by chemical processes to preserve the fibre from mildew germs and dry rot and is so impregnated that paint won't come in direct contact with the cotton fibre, consequently the canvas is protected from any detrimental action of the oil.

OLD ROSES

(CONTINUED FROM PAGE 35)

white, tinged with pink, very
STED Moss. Cristata and Chapeau
poléon—1827. Bright rose pink,
fully mossed.

LE GEM (W. Paul & Sons, 1880).
ure old pompon rose, rather
compact, small crimson flowers
ters.

TS DE YOUNG (Laffay, 1845). Not
grower, but compact and low. Old
or very deep red pink. A fas-
g rose.

PINK MOSS (known as Common
Moss—1596). Deep rose pink,
mossed—an old favorite.

DAMASK ROSE GROUP

Rosa damascena

damask has a long romantic his-
t is a very old rose, called the
of Damascus, brought by the Cru-
from the Holy Land to England
4. It is a very hardy rose, very
it, with good foliage. It is spread-
habit and of robust growth. As
wers are borne on the old wood,
sparingly, culling out the older
when necessary.

AS. OFFICINALIS (Damask Rose).
the original of all damask roses,
an early one in England—1573.
flower of eighteen petals in old-
se pink—very fragrant and up-
A true type of the family.

THE FOUR SEASONS ROSE (Quatre
Saisons). A very lovely, much beloved
rose of Robert Buist and found in many
old gardens. It is a monthly damask,
delicate pale pink flowers in clusters.

MARIE LOUISE (1813). A shrub-like
bush of medium height—very fragrant
flowers—deep pink. A lovely old rose.

MME. HARDY (Hardy, 1832). Shrub-
like bush—rather tall and spreading.
Flowers, very fragrant, are of pure
white.

ROI DES PAYS-BAS (date unknown—
very old). Deep pink flowers—some-
times red, a lovely old rose.

YORK AND LANCASTER (1551). This
famous old rose is called the Wars of
the Roses rose. It is a blend of a white
and red rose, given as a symbol of peace
at the end of the Wars of the Roses in
England, between the Dukes of York
and Lancaster. It is of low, spreading
growth, with flat, many-petalled flower
heads. It may be striped or blotched in
either deep pink or only red and white
—a most fascinating rose.

THE FRENCH ROSE GROUP

Rosa Gallica

This delightful rose seems lost in its
ancestry, for little is known of its true
origin. Some call it the Provins Rose.
This is the rose generally found in the
country gardens throughout France.
They are hardy, upright bushes, with

(Continued on page 41)



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mer home are dispelled when you
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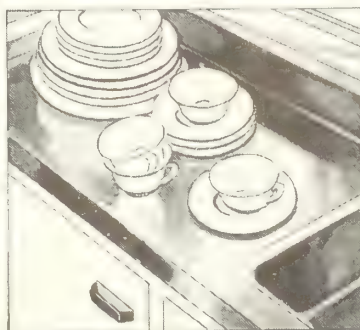
= MONEL

What!

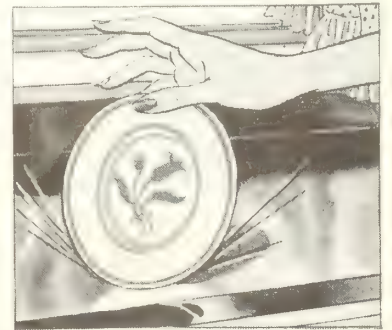
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THE YEW IN THE GARDEN

THE yew is a forgotten garden plant that may, occasionally, be seen in some neglected corner. It is not so long ago that this tree was important in the garden. Its historic importance is based upon its inherent properties for it is tough and very resistant. At the time of the "Sun King" of France this growth was an indispensable adjunct to the gardens of Lenôtre. Here it was used as a hedge and ornamental tree cut to fantastic shapes. The close branches and dense foliage of the yew (*Taxus baccata*) made it ideal for all decorative pruning. This growth was transformed into summer houses, arbors, walls, pavilions, all with the aid of a knife. No other plant withstands cutting as well. It is even better in this respect than boxwood and the branches are not injured or killed by frost.

Today the yew is again being used as a decorative plant and it is frequently kept under the knife. As an ornament it has no peer. When closely planted it forms an evergreen wind break. Even in cities where no evergreens will thrive, this unassuming and tolerant tree will do well for smoke does not seem to affect it. In its ability to withstand cutting it has no equal for, no matter how much or how often it may be deformed from its natural growth, it produces new shoots and its needle-like leaves become denser.

Even under the deepest shade where other plants refuse to grow the yew will thrive and flourish provided that

the soil is sufficiently moist and that it contains the necessary soil salts. Then, too, in Fall and Winter, its charm is intensified by the bright red berries that it produces.

It is true that the yew is poisonous but not to the extent as was formerly supposed. The berries are definitely harmless although the seeds contain the poison. The needle-like foliage, especially when freshly sprouted, contains up to two percent of *taxine*, the very active poisonous constituent which is an alkaloid of bitter taste. Animals which feed on the foliage of the yew die. The berries are eaten by birds. They digest the flesh, while the seeds pass out undigested. The taste of the berries is sweet, somewhat slimy and not particularly pleasant.

When the yew is left to itself and permitted to grow as it pleases, numerous shoots grow upward. Old specimens that are over 200 years old have a pseudo leading stem or main trunk which consists of numerous smaller ones. When the trunk of such an old tree is injured, numerous shoots come out of the ground. During the course of time these unite and grow together or unite with the main trunk.

The varicolored garden forms which have been produced under cultivation are not so vigorous in growth. Frequently they lack the charm and beauty of the original, *Taxus baccata* var. *aurea* has golden yellow needles. *T. b.* var.

(Continued on page 39)

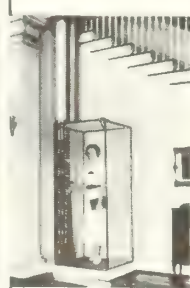


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THE YEW IN THE GARDEN

(CONTINUED FROM PAGE 38)

o-variegata has white striped needles. Other varieties are also known which have varicolored foliage. Yellow is produced by *var. fructu luteo*.weeping branches are formed by *var. fastigiata* (hibernica). This is a very decorative form when placed in solitary grandeur; and when clustered a somber mood is produced. Horizontal in growth, massive of wide spread is *var. washingtoni*. needle-shaped leaves are found on *var. recurvata* which is also broad-leaved. *Var. cuspidata* is branched and is characterized by golden buds.

The main features of *var. canadensis* are that it bears both the male and the female flowers and that its foliage turns green in Winter only to change back to brown again in the Spring. The other varieties such as our own *brevifolia* and the Japanese *tardiva* and *cuspidata* do not differ greatly from the more common one.

Propagation of the species is usually carried out with seeds. These are gathered when ripe and placed in moist sand which is kept, over Winter, in a frost-free spot. In the Spring the seeds are sown out of doors on a shaded seedbed. They are placed in shallow drills about half a foot apart. The seeds frequently remain one or even two years in a dormant state before they germinate. The varieties are propagated with cuttings or the cuttings can be grafted upon the parent stock. Cuttings are made during July or August at which time the growth has become woody. In making them it is not sufficient just to cut off a tiny branch and plant it, but a portion of the thicker branch or stem must be included. Placed in the cold-bed or propagating frame, roots are soon developed. Here they should remain during the cold season and in Spring they can be transferred to pots. When these have been thoroughly rooted the young plants are transplanted out of doors.

E. BADE



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GIFTS FOR THE HOUSE
GALA GIFT WRAPPINGS
CHRISTMAS DECORATIONS

DECEMBER DOUBLE NUMBER ON SALE NOVEMBER 21

OLD ROSES

(CONTINUED FROM PAGE 37)

flowers in many shades of pink and and parti-coloured, striped or ed. They should be pruned in spring to four or five eyes and kept out for best results.

EMBRACE DES BEAUTÉS (Leroy 2). An old rose of great beauty and shades of red or purple.

CARDINAL DE RICHELIEU (Laffay, 1840). Very handsome dark red double variety.

CONBITORUM, *Rosa gallica conditorum* (Dieck, 1885). Used for condiments in the Orient and for potpourri rose jars.

(Continued on page 42)

BOOKLETS

Just write to the addresses given for any of these and other interesting booklets on page 18, Section I. They're free unless otherwise specified.

Building and Remodeling

PEOPLE LIKE Concrete Homes volumes for houses built of concrete. It shows 30 livable homes—both old and modern—designed by famous architects. If you're about to build, you'll find the floor plans and construction details helpful and useable. CONCRETE ASSN., DEPT. 11-20, 33 W. GRAND AVE., CHICAGO, ILL.

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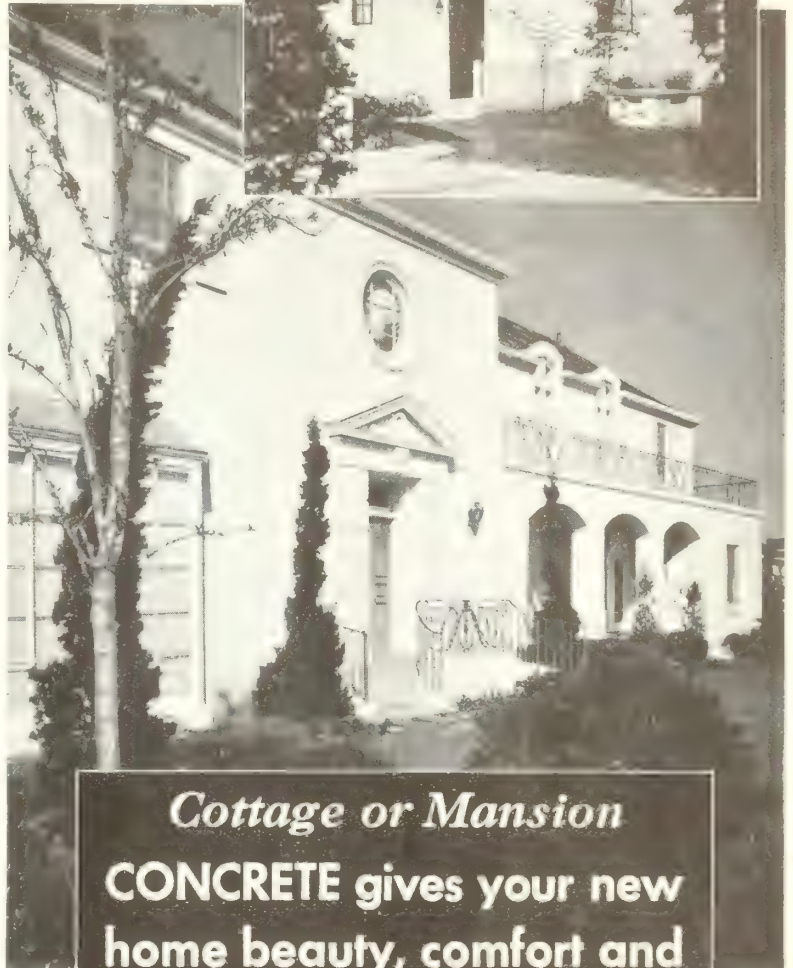
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THE SUPPLY OF MANY OF THESE BOOKLETS IS LIMITED, WE CANNOT GUARANTEE INQUIRIES CAN BE FILLED IF RECEIVED LATER THAN TWO MONTHS AFTER APPEARANCE OF THE REVIEW

Home of Ralph Seymour, Darien, Conn. Concrete foundation, walls and floors. Architect: Fred J. Wallis, Westport, Conn.

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OLD ROSES

(CONTINUED FROM PAGE 41)

MARIE TUDOR (date unknown). Cherry red.

ROSA GALICA, known of old as the apothecaries' rose—and also as *Rosa conditorum*—crimson flowers borne on rather low bushes. This rose is the ancestor of all French roses.

THE FAIRY ROSE

Rosa chinensis lawranceana

These are a group of charming, old-world roses, very dwarf, useful in the front or edge of borders. They are of early date and were grown in this country as early as 1818. Miss Lawrance, celebrated for her flower pictures, was said to be the first to grow them—hence their name.

LAWRANCEANA is the original pale rose, very dwarf.

POMPON DE PARIS (1839). Is very beautiful, blooming throughout the season.

THE CHINESE OR BENGAL ROSE

The lovely roses from China and Bengal have been crossed and recrossed so as to produce many beautiful varieties, perfectly hardy, with beautiful foliage.

HERMOSA (Marlesen, 1840). Everyone knows this old-time rose of grandmother's garden, a slender, medium-sized plant, with little deep-rose flowers. It is rather uncertain in habit of growth, growing more freely and taller in some gardens than in others.

MME. PLANTEIN (Plantein, 1835). It is closely related to the China rose, hence in the list. A very fine well-beloved old rose. Large, spreading, shrub-like bush with pure white flowers. Though small and charming, should be planted in back or end of border.

THE MICROPHYLLA ROSE (most likely a China rose). Known also as the Burr rose. A very beautiful old rose of thick-set growth. Very lovely pale pink flowers and good foliage.

OLD BLUSH (Parsons, 1795). A very

old rose, bright pink. It is the original China Rose.

PRINCE EUGÈNE (Hardy, 1833). Very fine old rose. Bright red, medium growing in height and width.

PURPLE BENGAL (date unknown). Low compact bush, deep crimson flowers of many petals. Put in front of border.

SEVEN SISTERS' ROSE—*Rosa multiflora*. Native of Japan. Is a charming old-world rose with many-petaled flowers from white to deep purple. A fine grower, used as a pillar or wall rose.

LITTLE KNOWN HYBRIDS

The following hybrid perpetuals, though not known or classed as old roses, have a long line of ancestry behind them, so should be in any collection of worth-while roses. They are very hardy, of good habit and form, beautiful in colour of flower and foliage, the latter being always in good condition and lasting throughout the season. They make good accent plants for the ends or middle of borders.

CAPTAIN CHRISTY (Lacharme, 1873). Deep pink, not so tall as Captain Hayward. Blooms nearly all season.

CAPTAIN HAYWARD (Bennett, 1893). Very fine, blooming deep rich red—a lovely rose at all times, tall, straight.

GENERAL JACQUEMINOT (Roussel, 1852). Beautiful in bud and flower—scarlet crimson. Good foliage and strong habit of growth.

GENERAL WASHINGTON (Granger, 1860). A very handsome rose, upstanding in growth. Good foliage, beautiful deep-red flowers with black shadings.

Many other roses might be classed as old roses, having all their charm, grace and interest, but it would make this article too long to include them. Those who wish to add to their collection may easily find out the names in a catalogue specializing in roses. Messrs. Bobbink and Atkins of Rutherford, New Jersey, are growers who have done much to bring back the old rose.

MARY EVANS



Avoid Stairway Hazards

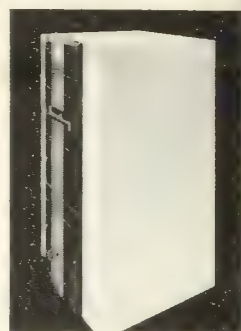
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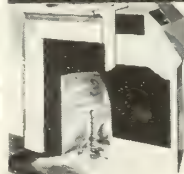
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DECEMBER 1939

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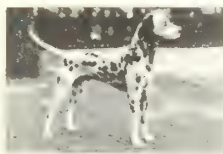
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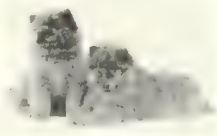


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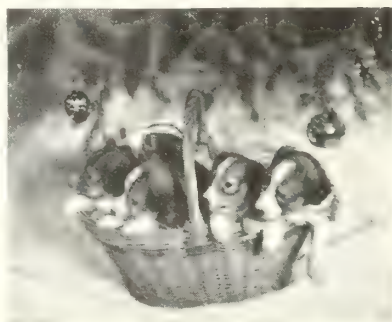
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THE DOG MART



Best in Show, Westminster K. C., New York, 1939. George S. Thomas, judge, gives prize to McClure Halley, handler of Mrs. M. Hartley Dodge's champion Doberman, Ferry v. Rauhfelsen.

Give a Dog This Christmas

Only twenty-nine days more! Even now in swarming metropolis and secluded village a kindlier, merrier spirit walks abroad. Hearts are full of cheer and heads are full of plans and pageants for the holidays. But here and there is a mild under-current of anxiety about what to give.

What more distinctive and pleasing gift than a thorough bred dog—for any person from six to sixty? A live, furry creature, with shining eyes looking down the road for his Great Adventure—the new master or mistress! An affectionate companion, a play-fellow and confidante, a new member of the family—the only friend that money will buy.

Giving a dog for Christmas is not exactly a new idea. Kings and princes of old often gave fine hunting dogs to their compeers, many of which have been immortalized by the brush of the old masters. But where Francis I had to send henchmen scurrying about his kingdom to find a suitable gift for Henry VIII, all YOU have to do is to reach for your fountain pen or telephone.

It's so easy to suit the gift to the personality and environment of the recipient—a toy dog for a Park Avenue debutante, a playful terrier for your little nephew, a huge Irish Wolf-



The Shetland Sheepdog comes of a race of hardy working dogs. The breed is famed for its stamina and intelligence. Mrs. R. R. Taynton's Anahassitt Aspiration and her daughter.

The Poodle can learn faster, remember longer, and get a bigger kick out of his work with less effort than can most dogs. Two well bred puppies owned by Mrs. Charles Stewart Smith.



HOUSE & GARDEN



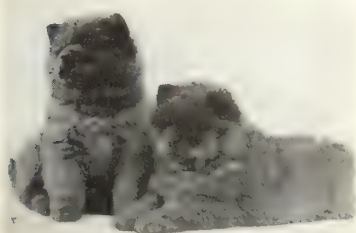
The Morris and Essex K. C. holds the record for the largest and best dog show in the world. Here is the scene at Madison, N. J., in May 1939, on the estate of Mrs. M. Hartley Dodge, the sponsor.

hound for the man with acres of country estate. There's a breed that's suitable for every place and person.

There is no wondering or worrying connected with giving a dog for Christmas, no shopping from store to store, no turning homeward with the great question still unanswered, for that most particular gift. Just write to one or more of these kennels, tell the owner the breed, sex, age, size and color of the dog you have in mind, also the approximate amount you expect to pay, and the environment in which the dog will live—that is, whether it will be an apartment, a city or country home. You can leave the details to the breeder.

You have one hundred and eight breeds to choose from. And you may rely explicitly upon the kennels advertising in *HOUSE & GARDEN*. Only registered dogs can be advertised here, so you are doubly protected, by the standards of the American Kennel Club and by the censorship of this magazine. Over fifty per cent of the dogs sold by kennel advertisers are sold by mail, so you see that giving a dog for Christmas is a simple transaction. And there is more than enough time. We would appreciate your mentioning this magazine in writing to kennels. But should you fail to find advertised here just the kind of dog you have in mind, write to us, and we will help you to find him, without obligation on your part.

A French Bulldog, a German Boxer, and an English Cocker have established friendly relations through work in Obedience Training Classes. All house pets owned by Mrs. R. Sloc.



Chow Chow puppies (owner, Mrs. L. W. Bonney) whose ancestors date back to the Han dynasty, about 150 B.C., and were hunting dogs. Pretty soon they will win hunting show prizes.

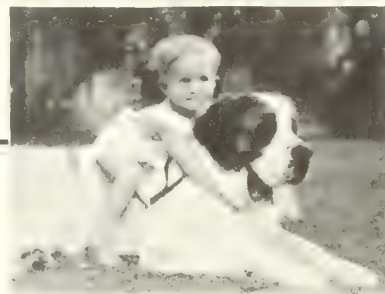
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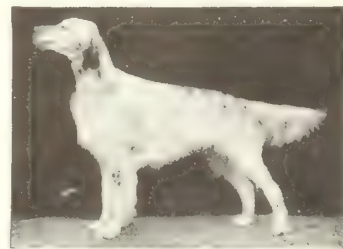
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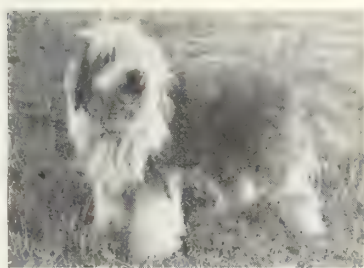
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Mrs. George B. St. George with Irish Setters, Ch. Milson Top Notcher (left), victorious in the show ring for 1939 many times, and (right) Bearcham Blameless, a dog of much promise.



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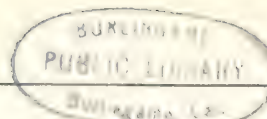


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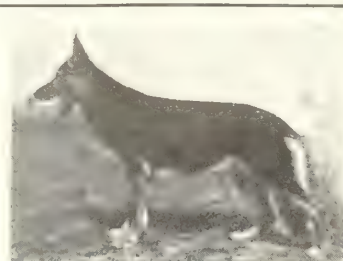
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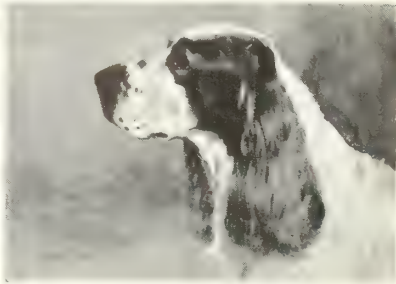


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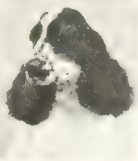
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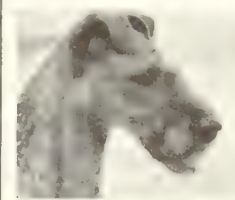
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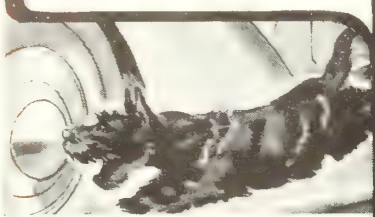
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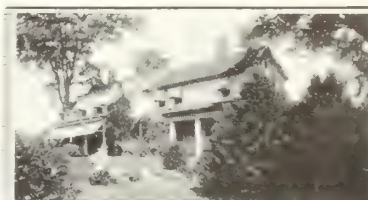
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House & Garden

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FACTS ABOUT TILE is an informative new booklet, illustrated in color, containing important information on tile and its varied applications in building and remodeling. Especially interesting is the chapter on the true economy of tile and the fact-filled question and answer pages. **TILE MANUFACTURERS' ASSOCIATION**, DEPT. G-12, 19 WEST 4TH ST., NEW YORK CITY.

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Travel

UNSHINE OVER THE BORDER—Impressions of a Visit to Mexico. This very travel folder relates what observing David S. Oakes enjoyed in Mexico: the age-old cities, picturesque customs, and hundreds of items of cultural interest. It also contains a brief summary of simple borderline formalities, what to take along—and how best to enjoy your visit. **MEXICAN TOURIST ASSOCIATION**, DEPT. G-12, 11 West 42nd St., N. Y. C.

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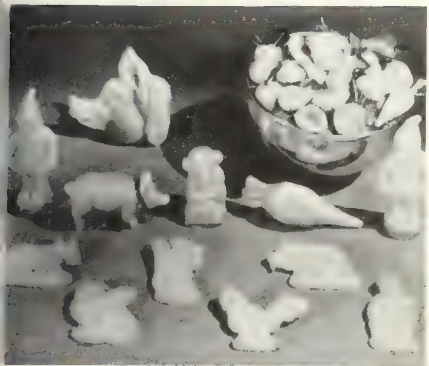


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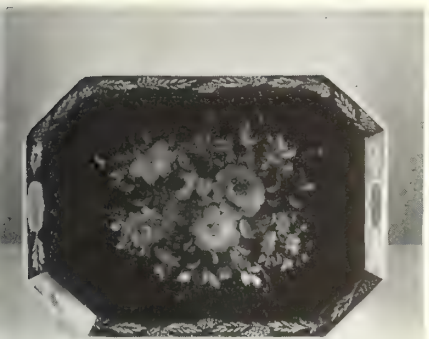
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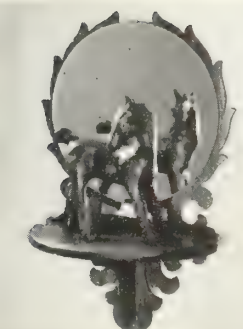
COFFEE connoisseurs are almost as particular about its service as about its taste. This set of gleaming sterling silver will please the most exacting. Its graceful Colonial design will harmonize with any period. The one-qt. coffee pot, sugar bowl and cream pitcher, all for \$37.50. Discovered at the Hall Galleries, Albert Steiger Co., Springfield, Mass.



REAL Old World Christmas favorites: Marzipan figures, \$2.50 for 2 lb. box, plus \$1 for each additional pound. Cookies in marvellous Medieval shapes, 50 for \$1. A bowl (which is actually a hanging flower basket) holding 1 lb. of marzipan fruits, French macaroons, etc., complete for \$1.75. Sent prepaid. Larsen Baking Co., Brooklyn, New York



It's a household platitude that no hostess ever has enough trays. Here is one that will make a charming gift. Of metal, with hand-painted flowers in soft colors on black. Alcohol proof. In 3 sizes: 13½" x 18½", \$6.50; 16½" x 22½", \$8.50; 18½" x 26", \$10.50, express collect. From Madolin Mapelsden, 825 Lexington Avenue, N. Y. C.



A CHARMING GIFT HORSE and mirrored bracket

- • This attractive wall bracket mirror (12" high) will add a note of distinction to the wall of living room, game room, sun parlor or a child's bedroom.
- • The alert little colt is hand carved walnut and stands 5 inches high. With or without the bracket this beautifully carved horse will be a delightful Christmas present.

Wall-bracket mirror.....\$1.50
Carved Horse.....\$2.50
The Complete Set.....\$4.00

Write for color illustration. Sample selected in Paris

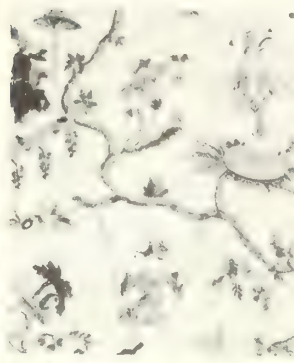
RENDEZVOUS GIFT SHOP
Gift Specialists

DEPT. F

ASBURY PARK, N. J.

The Chinaman in the Swing

Match Chintz and Wallpaper for a distinctive ensemble.



Chintz, \$2.25 per yard
Wallpaper, \$5.25 per roll

Truly Gallic is this new and intriguing idea of matching hangings, and wallpaper to achieve a harmonious whole! Illustrated is a design recently added to the Diamant collection. Amusing little oriental figures cavort among graceful branches in this charming design. Tones of green, tan, and yellow glow against a cream background. (Wallpaper alone may also be obtained in tones of blue and brown on aqua.) The cost is only a little more than for less inspired materials! Ask for booklet G-12.

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MAKERS OF DISTINCTIVE FURNITURE

Established 1883

Sole American agents for Zuber & Co., The Cassin & Cassin, and Thomas



Table With a Double Life

One press on the tray sides and you've a low coffee table; another press and up she comes into a breakfast table. In mahogany with an old English print; \$30.

Mail orders filled promptly

Alice H. Marvels

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To a perfect host
from a grateful guest

Highly efficient Georg Jensen silver bottle opener in any of fourteen different designs, \$5.50.

GEORG JENSEN

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between 52nd and 53rd Streets

For FIFTY years
bringing joy to hearts
that crave fine things

BIGGS Authentic Handmade Colonial Reproductions are coveted gifts. Faithful in every detail to their museum and heirloom originals, they are lasting tributes to the discriminating tastes of those who treasure rare and lovely things.

SHERATON Tilt-Top Candlestand

a convenient and useful turntable masterpiece long favored by lovers of period reproductions. 30" high. Choice of clover leaf illustrated, oblong, or round top. Last Price \$48.50. CHRISTMAS PRICE \$14.80. Each Richmond, Va.



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Washington, D. C.
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INVESTIGATE the new Sedgwick Residence Elevators and Stair-Travelors. Discover how attractive is their design, how moderate their cost, how readily a Sedgwick could be installed in your home. Let us tell you about the safety features, the economy and ease of operation made possible by our 46 years' experience. Hand operated elevators that travel so easily a child can use them. Electric elevators and Stair-Travelors that carry you quickly and safely by simply pressing a button. Start 1940 with a Sedgwick in your home.

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Fuel Lifts
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146 West 15th St. New York

STAIR-TRAVELORS

Stair-Travelors
Licensed under
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SLEIGH TRAYS

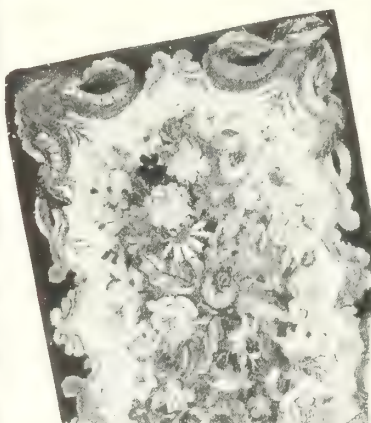
PACK them with gifts for presentation from 'neath the Christmas Tree!
DECORATE with fruit, nuts, pine twigs and holly for your Holiday table!
FILL them for serving Holiday food and drinks!

19" long—\$3.50. 21"—\$4.00 postpaid in U. S. A.
Two colors: Red or White with Gold Decoration

Send for Christmas Gift Booklet



★ "ROSEMONT" Hooked Rugs



★THE most beautiful of the old Colonial designs. Hooked with the old time hand hooks. Historic designs, reproductions of Metropolitan Museum rugs. Also HAND-TIED CANOPIES "Lover's Knot" and other Colonial coverlets.

Write for free booklet on history of old designs

LAURA H. COPENHAVER
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Please send me Free Copy of your new Christmas Catalog G-12.

Please send me Zip-a-Robes at \$5.95. \$.....

☐ Check enclosed ☐ Charge ☐ C. O. D.

Name.....

Address.....

City.....State.....



ZIP-A-ROBE —

Give your motor-ing friend this handsome, fringed wool auto robe—soft, light, warm. Fold and pop into its brown suede zippered case and you have a comfortable pillow. With carrying strap.

\$5.95



SERVE a holiday feast to the sparrows in the garden or on your window sill with "Suettes", the diet all birds love. They come in a variety of forms and are treated to keep fresh indefinitely through sunshine or snow. Attractive wood shelter with one "Suettes", 75c. Extra "Suettes", 30c each. From Stump & Walter, 132 Church St., N. Y. C.



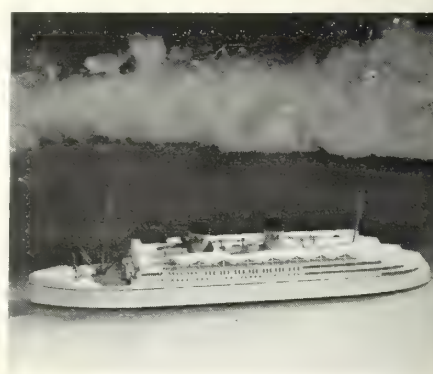
BEST gift yet for the lazy smoker. It is a tan leather lighter-cigarette box. Turn the lid slightly and a cigarette pops up at your finger tips—remove cap of the lighter and—voilà—it is lighted. Size 4" x 4½"; \$7.00. Matching ash tray, special safety, easy-to-clean features. 4½" x 4"; \$6.00. Rendezvous Gift Shop, Asbury Park, N. J.



INTERESTING examples of South American "Prata Boliviana", wrought by Brazilian craftsmen of today. Of silver plate on solid nickel-silver, the designs follow old Inca motifs and patterns though no two are alike. The compotes are about 6" high and cost \$5.00 each. Newbook Library, 139 E. Broad St., Columbus, Ohio



GLOBE-TROTTER's prize: no one who has spent carefree days on ship-board can resist possessing an authentic miniature model of a ship on which he or she has sailed. Such models, 9" long, can be had of no less than 100 leading liners. In spite of their perfection they are only \$5.00, postpaid. From Van Ryper, Vineyard Haven, Massachusetts



OUTING KIT

The Ideal Holiday Present!

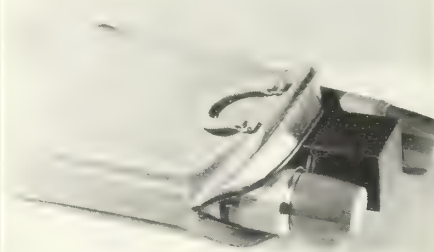
An outing kit that contains two quart size thermos bottles each with 4 cups and a sandwich box neatly fitted in a pigskinlike case.

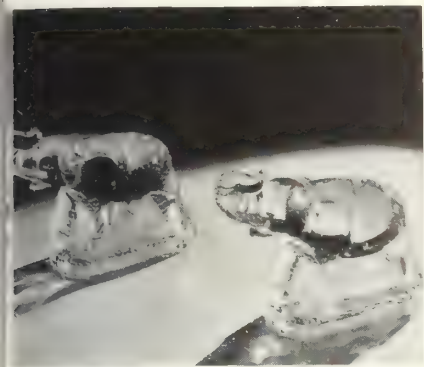
Complete \$6.85

"The Smart Gift Shop of New York"

SCULLY & SCULLY, Inc.

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THE elephant's child and his twin in crystal, ready to serve as book-ends for your favorite volumes. They fit with equal aplomb into drawing room or nursery. 7½" long and 6" high, they are attractive, too, for mantel ends. Perfect gift for married friends or your best beau. Only \$5.00 at Bigelow-Kennard, 10 West St., Boston, Mass.



DOES he ride, golf, fish or sail? Pay tribute to his favorite sport by giving him one of these amber glass decanters, copied from an antique with pewter neck and stopper and encased in a pewter shield. Or one marked "Scotch", "Rye" or "Gin". Each \$3.00 complete. Express collect beyond New England. R. H. Stearns Company, Boston, Mass.



IT'S hard to find an attractive spot to conceal soiled clothes, but here's a metal hamper that does the trick. In ivory, blue or green finish, splashed with hand-painted posies, at \$7.00. The matching basket is modestly priced at \$3.75. The set makes a luxurious gift—and for \$10.00. From Lycett, Inc., 317 N. Charles Street, Baltimore, Md.



THIS is the sort of bag that can be cram-full yet always look smart. Of homespun and velvet with velvet monogram. Inside are two compartments—one with zipper. In brown, green, black, navy or red. 12" x 12". \$12.00. From a concern making a fine art of monogramming. Own-ame Products Corp., General Motors Building, in New York City.

Musical CHRISTMAS TREE

Slowly rotates as it plays Christmas tunes. Green tree covered with simulated snow. Ideal as table decor. Height 16" Complete.....\$3.95

Musical SANTA CLAUS

Jolly Santa in brilliant red plays inspiring Christmas tunes when wound. Tunes: "Silent Night" or, "Adestes Fideles" or, "Jingle Bells". Height 14" Complete.....\$4.95

"The Smart Gift Shop of New York"

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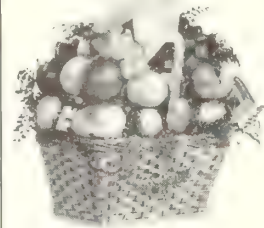


Surprise and Thrill Your Friends with GIFTS of

AMERICA'S RAREST FRUITS



This Christmas make yours a *different* gift. Treat your friends to delicious Royal Riviera Pears, so rare not one in a thousand has ever tasted them. "Tops of any fruit I ever saw," says Grantland Rice. Also gift baskets including other rare fruits and exotic delicacies of the far West. Shipped, express prepaid, at prices so low you can send them to many friends. Sent anywhere in U. S. A. proper, with your greeting card enclosed, to arrive date you name up to January 15. Money back if you are not delighted. HARRY and DAVID



Handsome gift box of rare Royal Riviera Pears, luscious golden beauties so big and juicy you eat them with a spoon. No. 1 box (above), 10 to 14 pears, only \$1.98. No. 2 box, 18 to 24 pears, \$2.98.

Deluxe Baskets of Royal Riviera Pears, selected apples, nuts, preserves, jellies. A magnificent gift. An exceptional value at these prices. Three sizes: 18 lbs., \$5.98; 24 lbs., \$7.98; 30 lbs., \$10.98.

BEAR CREEK ORCHARDS, Box 1515, MEDFORD, OREGON



For a Pleasant Change in Good Taste!

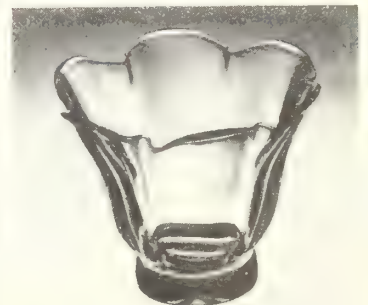
Happy selection for epicures are these beautiful fruit knives and forks, or cheese servers, with handles of genuine mother of pearl; ferules of sterling silver, and blades of highest quality stainless steel.

Fruit Knives \$11.—½ doz.
Fruit Forks \$11.—½ doz.
Cheese Servers \$3.—each

Mail orders promptly filled.

B. ALTMAN & CO.
FIFTH AVENUE NEW YORK

GEORG JENSEN GIFTS



To a favorite aunt
from her nephew and niece

Orrefors crystal fluted vase in clear, ice blue or sea-green, 5¼" tall, 6½" wide. For flowers or as a center bowl, \$4.50.

GEORG JENSEN

667 Fifth Avenue, New York
between 52nd and 53rd Streets

Give Bountiful

SMOKED TURKEYS

What an impressive Christmas gift to unwrap—this beautiful, brown, crisp-skinned bird! Marks you, the giver, as imaginative and knowing; flatters the recipient in its tribute to gracious living. Its subtle, smoky flavor has a rare persuasiveness in the world of gourmets.

Send us the choice names on your Christmas list—the dearest friends, favorite relatives and generous hosts. Your luscious Smoked Turkey will arrive gaily on the exact day specified—smoke-cooked and ready to serve. Birds weigh 7 to 16 lbs., \$1.35 per lb., express prepaid anywhere in the United States. And, in your generosity to your friends, don't forget one for your own entertaining!

FEATHERED AT THE CORONA, WAVERLY, ASTORIA, CAVAR, RITZ, CARLTON, SAVOY PLAZA, SOPER CLUB, EL F. MOROCCO, ETC.



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"RIBBONETTE"—WEBB'S HANDBLOWN LEAD CRYSTAL. GOBLETS \$18. CHAMPAGNES \$18. CLARETS \$15. FINGERBOWLS AND FINGERBOWL PLATES \$10.

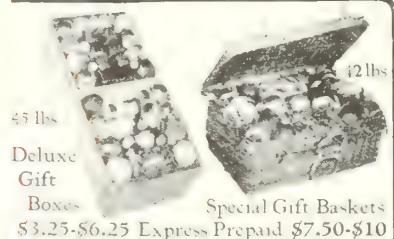


OUR FAMOUS ROSE MINTON PATTERN IN OPEN STOCK FOR OVER 40 YEARS AND STILL POPULAR AS EVER. 10" PLATES \$44. TEACUPS AND SAUCERS \$38.

Conditions overseas suggest your selection now from our present supply of open-stock china and glass as future delivery may be slow.

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FINE CHINA AND GLASSWARE
TWO STORES IN NEW YORK
7 EAST 35 ST. 695 FIFTH AVE.

DIRECT FROM FLORIDA Finest Tree Ripened FRUIT



45 lbs. Deluxe Gift Boxes Special Gift Baskets \$3.25-\$6.25 Express Prepaid \$7.50-\$10

Solve your Gift Problem now. Wide assortment of gift packages. Thousands of satisfied users. 15 years of guaranteed service. Shipped to arrive for Christmas—your card enclosed.

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3 RARE
IMPORTED
CHEESES
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If You Act Now



A RARE gift to yourself or friend . . . for a Thanksgiving Day and Christmas. Cheese that's choice of the choice . . . English Stilton AGED in PORT, Holland Edam AGED in SAUTERNE, English Cheddar AGED in SHERRY.—In crocks with convenient wire rack Server . . . in attractive, useful hat box. When emptied racks and crocks are mighty useful.—A rare gift indeed . . . but still available.

Set of Three 5 oz. crocks...\$2.25
Set of Three 8 oz. crocks...\$3.00

Check or money order. If West add the Mississippi River, and 25¢ for postage.

"THE TALK OF THE WORLD'S FAIR"

DUTCHESS FOOD SPECIALTIES CO.
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YES... in America! REAL SWEDISH smörgåsbord

Thrilling appetizers—Ready to serve



Yes, in America comes Swedish Smörgåsbord. Assortment includes 14 foreign delicacies for luncheon, the cocktail hour, buffet, supper and holiday parties. Also instructions how to serve. **FOR GIFTS** . . . it's a welcome change. Convenient for you, too, as we will enclose your receipt or one of our pleasant cards. State date for delivery. Send check or money order today.

\$3.75

(Set, created by a Swedish Chef)

NATIONAL IMPORTING CO.
Dept. B, 249 Atlantic Ave., Boston, Mass.



A WEATHERVANE boat to sail in the clouds over your own roof top or to give as a Christmas gift. Although it makes a delicate silhouette against the sky, it is extremely sturdy and is made of aluminum and brass, finished black. Arrow swings on ball-bearing pivot, \$6.75. Carlisle Metal Silhouette Studio, 1548 Main St., Springfield, Mass.



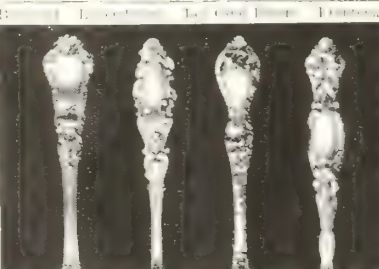
BECAUSE a star shone clear upon a night so long ago, pine candles bespeak a heart-warming Christmas message. They are "Christmas white", red and green combination and bayberry green. And come with an old-fashioned lighting taper and gift card. Price for two: 10" high, \$2.25; 13" high, \$2.50; 17" high, \$3.00. Ajello, 357 E. 124th St., N. Y. C.



ALL the world opens its heart and its purse to the hurdy-gurdy man and his monkey. And here a gayly decorated hurdy-gurdy and lovable white monkey wait some enterprising young lilliput. The hurdy-gurdy is \$6.00. And the washable curly plush monkey is \$2.50. Both shipped express collect from The Children's Shop, West Hartford, Conn.



TRAVELLING bags that are smart and durable—and inexpensive besides—are almost impossible to find. But here is a versatile duffel combining all three virtues. It is beige canvas, with brown leather trim, waterproof inside and out and has a sturdy zipper opening. Size 18" x 12" x 9". \$2.95 prepaid. Scully & Scully, 506 Park Avenue, in New York City



Unusual Opportunity

To fill in your active, inactive and obsolete patterns of flat silver. We have accumulated more than three hundred of these patterns, such as:

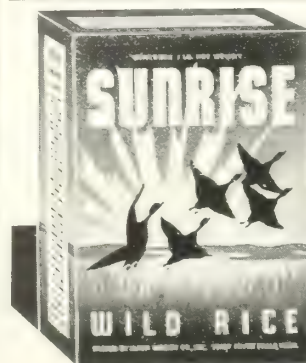
Recessed, Vase, Bowl, Plate, Spoon, Fork, Knife, Ladle, Tongs, Pitcher, etc.

This is a unique opportunity to acquire new silver.

★ Unusual Silver ★

We have one of the largest stocks of unusual flat silver in the United States. We are now offering it at a special price. Write for our free folder.

JULIUS GOODMAN & SON
45 South Main Street
Memphis, Tennessee



Wild Rice . .

MOTHER NATURE'S DELICIOUS RARITY

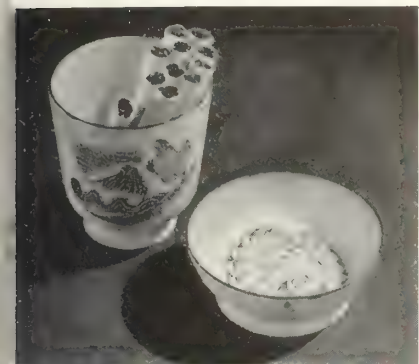
Superb for game dinners. A substitute for potatoes on smart menus. A rare delicacy to serve anytime. Write for Recipe Book.

\$1.00

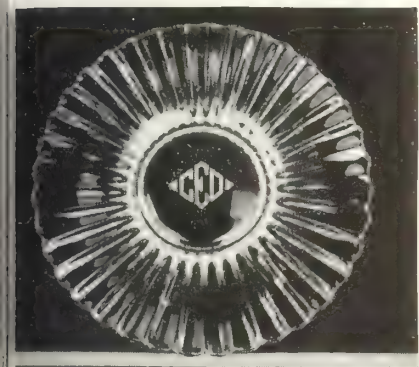
Per Lb. Order Today. Postage Prepaid in U.S.

MATH BARZEN CO. INC., THIEF RIVER FALLS, MINN.

AROUND



For the one who is ultra-smart and discriminating beyond all others, we would select this enamel cigarette cup and ashtray, designed by Karl Drerup. They are a lovely off-white, decorated with under-the-sea motifs in soft blues and beige. The cigarette cup is \$5.00 and the ashtray, \$4.00. Parzinger, Inc., 54 E. 57th St., N. Y. C.



THIS crystal plate has a particularly festive air. 14" in diameter, it is perfect for salads, hors d'œuvres, etc. When ordering, write name in full, underlining letters for monogram. The price is a holiday special of only \$1.75 prepaid. Shipping charges, 50c; west of Rockies, 75c. Clover Leaf Crystal Shops, 60 East Monroe Street, Chicago, Illinois



ENVELOPE Saver Stationery, with three 5 1/4" x 6" sheets folding envelope size. Your smartly printed letterhead seen through the cut out envelope flap serves as your return address. White, ivory or granite printed in black, blue, red, or brown. A box of 50 sheets, \$1.00. 100 sheets for \$1.50. Fifth Avenue Stationers, 505 Fifth Ave., New York



PORTRAIT of an aristocratic ham, cured by a famous old Southern recipe: Hickory smoked, aged just the right time (and of course Government inspected before all this began). Marvellous to grace the holiday board or as a gift to epicures. Weight from 10 to 16 lbs. at 50c a lb., plus carriage. Crosby Bros., Canewood Farm, Spring Sta., Ky.

Distinctly Different GIFTS from Sunny Florida!



LEFT Pottery pitcher (left) with lemon orange blossom, honey, daisies, etc. colors blue, green, turquoise, yellow, etc. Ivory of orange. Delivered, each \$1.75.

RIGHT Treasure Box of the citrus fruit, navel oranges, all the candied kumquats stuffed with peaches, \$3.50. Only two of each of Gift Boxes in new Gift List. Send for your free copy. Established 1903—satisfaction guaranteed.



KUMQUAT SWEET SHOP • \$3.50 delivered
Box A—Coachman Sta., CLEARWATER, FLORIDA

Specialty product sent in Peck's Air-Shielded paper for West, Alaska, Canada

THE CHAFING DISH



IS indispensable to a perfect hostess. Made of pure copper with black iron lining. Lends the atmosphere of warm friendliness to any gathering. As shown with beautifully designed brass legs.

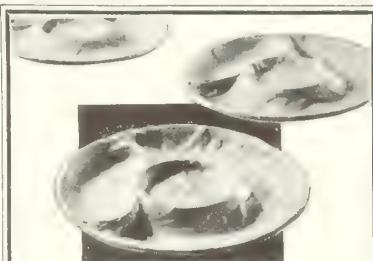
3 pint capacity \$13.50

Also available, same size, but with copper legs at \$11.00. This is only one of our DE LUXE copper items. Numerous other articles are shown in our new GIFT SUGGESTIONS folder "HG". Write for it now.

BAZAR FRANÇAIS

Established 1877

The French Cuisine Equipment Shop
666 Sixth Avenue New York City

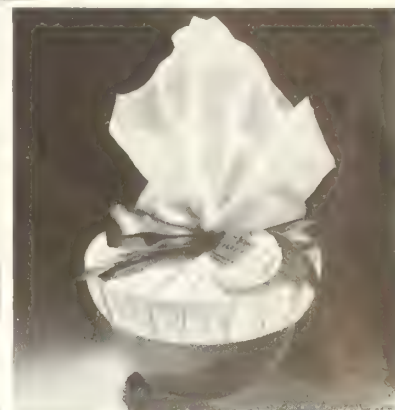


Artichoke Plates

\$5.50 half doz.

Because of the tremendous shipments of these gleaming white plates we are importing, we are able to offer them at this new low price. The center depression holds the artichoke itself. A well holds the sauce and the hollow rim the discarded leaves. Shipped express collect.

LAMBERT BROTHERS
Jewelers
Lexington Ave. at 60th St., N. Y.



PLUM PUDDING

For holiday feast or gift—this highlight by Schrafft's! Made from an old time recipe with aged brandy. In china bowl.

\$1 \$1.25 \$2 \$3

FRUIT CAKE

Luscious and lavish with fine fruits, nuts, spices—and brandy-mellowed. In gay new tins.

1 1/2 lb., \$1.50 3 lb., \$3



RENAISSANCE CHEST

New and exclusive at Schrafft's! Exquisitely designed—two drawers filled with dainty miniature chocolates. \$2.50

GIFT CANDIES 60¢ to \$2 lb.

Send mail orders to 556 5th Ave., N. Y.
Add postage

SCHRAFFT'S

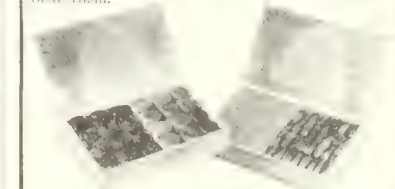
Write for our new 88-page book "Cordially Yours" describing unusual holiday gifts.

MY FINEST CALIFORNIA FRUITS SENT ON APPROVAL

10lb. Family Assortment
Delicious SUN-RIPE Fruits
Packed in 2 Redwood Boxes

2 1/2 lbs. LARGE WHITE FIGS } \$3.00
2 1/2 lbs. CALIFORNIA DATES } Express
2 1/2 lbs. MAMMOTH PRUNES } Prepaid
2 1/2 lbs. WHITE RAISINS }

Send no money now. Pay me after you taste them.



Canoga Farms, R.F.D. 52, Encino, Calif.

Gentlemen, kindly send me your special family size assortment of SUN-RIPE fruits all charges prepaid.

If, after sampling the fruit, I am not entirely satisfied, I will return the fruit to you at your expense, or I will send you the \$3.00 by return mail.

Name _____
Address _____
City _____ State _____
Bank or other reference _____

If you wish to send check with order I will include a sample of my delicious DATE-NUTS.

Royal Doulton



Specializing in famous Doulton Fine Earthenware and Bone China. New dinnerware booklet will be sent on request.

HERBERT S. MILLS
11 KING ST. E. • HAMILTON, CANADA

Gift Treasures at Small Cost

Gala gifts, so inexpensive that you can afford a pair of each—one to give, one to keep yourself.

Write for our gift catalogue. It's full of charming suggestions from a shop famous for delightful gifts.

"Babies" so sweet \$1.00 2 for 1



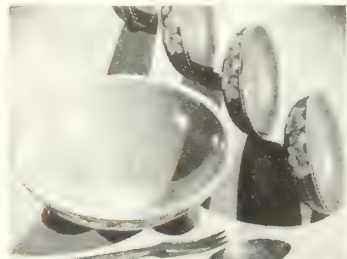
Children and collectors love them

Tiny enough to fit in the hand, yet perfectly made—jointed arms and legs. Dressed in organdie—short or long dress with bonnet or knitted jacket. Twins or quadruplets would delight a child.

Tiny Story Book Dolls \$1.00 each

(not illustrated)

Alice in Wonderland, Goldilocks and the baby bear, Little Bo-Peep, Cinderella . . . each dressed in costume.



Salad service \$3.95 in wood, 7 pieces

From our own California, which makes it Americana.

The large 13" maple bowl serves a tossed green salad. The individual bowls may be used as buffet relish dishes also. The finish is waterproof—the designs are painted on the outside with natural finish inside. Colors are: natural with multi-color fruit; red with white grapes; green with white grapes. Extra individual bowls, which you are sure to want, 50¢ each.



Heavy, water-clear Crystal Centerpiece \$1.95 3 pieces

With a sparkle that will put stars in your eyes. Use two sets together for dramatic effect—fill the 7" bowl with fruit or flowers. Extra candlesticks \$1.00 a pair.

Free delivery—no C.O.D.'s

Dennison's

NEW YORK CITY: 411 5th Avenue
CHICAGO: 62 East Randolph Street



Butler's Table

Folds for easy storage in small space. Size open: length, 38"; width, 25½"; height, 27". Mahogany in choice finishes: bleached mahogany; amber, toast, or pine on mahogany, or the old world finish. Price, \$59.00.

RESULTS ARE CERTAIN WHEN YOU CONSULT A DECORATOR

Adams Inc.

INDIANAPOLIS
AND HARBOR SPRINGS, MICH.

For an old-fashioned Christmas—the cheery glow of AJELLO candles

Brighten the festive Yuletide spirit of your table, mantelpiece, or window setting with the cheerful radiance of these candles. Individually designed in distinctive holiday motif these "Jewels of Light" symbolize the traditional Christmas spirit. As a gift they express your sentiments with appropriate Yuletide eloquence.

PINE TREE

Miniature, hand-carved pine tree. Balsam and pine scented. Snow white, Christmas red, boyberry green. 2 in. base with lightbulb taper.

17" —\$4.95 12" —\$3.95 10" —\$2.50 pair

BETHLEHEM STAR

7 point star-shaped. Dripping wax forms lace-like pattern and unusual figures. White, red, or green glow. Packed for mailing.

22" —\$5 12" —\$2.75 6" —\$1.50

Ajello
BROTHERS

MAIN STUDIO—357 East 124th St., New York

Unique for Xmas FROM OLD SANTA FE HUARACHES

ONLY \$2.50
Attractively Boxed
Delivered Immediately

Here's utter comfort for indoor loafing! These Mexican house slipper sandals make ideal gifts for men, women. Hand-woven of same honest steerhide as outdoor type. All sizes for men or women.

TO ORDER
Send shoe size, if possible outline of foot.

The OLD MEXICO SHOP

SANTA FE, NEW MEXICO



SHOPPING

If you would have a Christmas crèche, consider these figurines, created by the noted ceramist, Kovath. Or use them to decorate the table or mantel. They are of terra cotta, partly glazed in soft modern-Gothic colors. The madonna, standing 13" high, is \$12.00; angels, 6" high, are \$4.00 each. Rena Rosenthal, 485 Madison Ave., N. Y. C.



EVERY woman adores fine linens and here are two mat sets that will give glamour to her breakfast tray. They are of fine French handkerchief linen in soft shades of peach, green, blue or gold, with Swiss embroidered flowers in natural colors. Tray cloth and two napkins, \$5.75. You can order from Leron, 745 Fifth Avenue, New York City



Music beneath the tree—dolls from Europe gather around a splendid old French organ grinder to hear his hurdy-gurdy. (Yes, it really plays.) He is 14" tall; \$18.50. Stand 50c extra. Swiss boy accordion, 9"; \$3.50. Czechoslovakian girl, 9"; \$2.50. Polish boy, 10"; \$1.95. Stands 25c. Krug Doll House, 2227 St. Paul St., Baltimore, Md.



This folding luggage rack leads a double life. Doubling in the parlor for tea and cocktail service. Of fine mahogany, it stands 21½" high, and measures 23½" x 13½" across. As shown, with fine flowered needlepoint bands, \$30. Identical rack with good-looking blue, green or brown bands, \$10. At Lathrop Haynes, 392 Park Ave., N. Y. C.

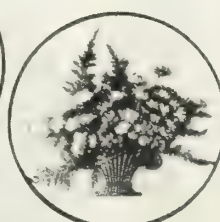


Real Flower Pictures an ideal Christmas gift

Beautiful Argentine star flowers and fern, harmoniously blended and arranged in gold and silver metal baskets, under 4½ in. convex glass. White, yellow, green or blue backgrounds. \$1.19 per pair, postpaid.

Please send check or money order.

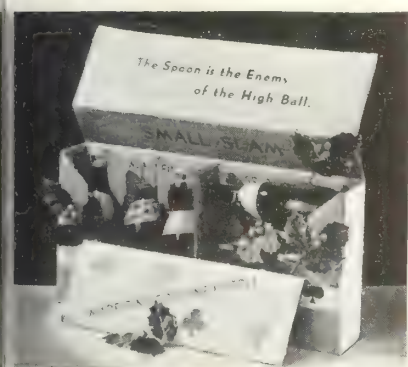
Sullivans Gift Shops
15393 Livernois Ave.
Detroit, Mich.



AROUND



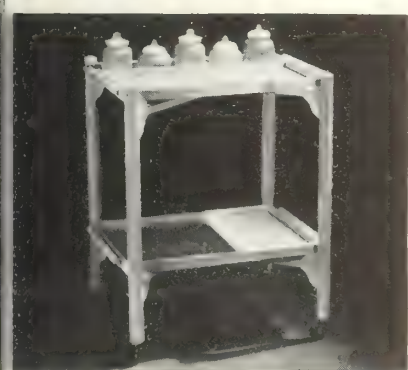
Two clocks from the American Saga: The Steeple Gothic is after one whittled in 1815. And the original Wagon Spring clock was perfected by Joseph Ives in 1800. Both come in maple or mahogany finish. The Gothic Steeple clock is \$5.00, \$6.00 with alarm. Wagon Spring Clock is \$7.95. Lambert, 60th St. & Lexington Ave., N. Y. C.



CARBONATED drinks in a class with the finest wines are gifts to rejoice over. This Small Slam gift carton contains six 10-oz. bottles of Billy Baxter's club soda, root beer, ginger ale, quinine soda and sarsaparilla. And four such cartons cost but \$3.50. You can order them from Billy Baxter's Across the Street Service, Cheswick, Pa.



THE remote control, electric recording Wind Gauge and Weather Vane now used by the U. S. Coast Guard, etc. It operates with wind of two miles or more an hour, on batteries or house current. Complete, \$37.50; Wind Gauge, \$20.00; Weather Vane, \$22.50. All include recording instruments. Tilden-Thurber Corp., Providence, R. I.



THIS two-tiered Nursery Cart has ball bearing rubber tired casters to make it featherweight. It comes pink or blue, with a rack to hold five glass jars to match. Further praiseworthy features: It folds compactly for storing and the trays can be used separately. \$10.50, and comes from Daniel's Den, 48 Gloucester St., Boston, Massachusetts

Treasure Chests from China

of warm brown
teakwood-
hand-carved

handmade brass
lock & fittings

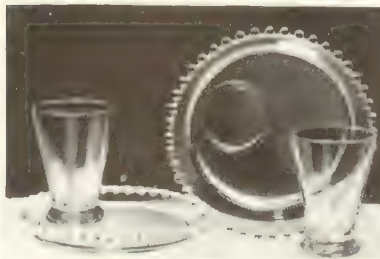
size: 12 x 2 3/4 x 4 ins.

holds a carton of
cigarettes, fine
chest for jewels

\$2 post paid

Christine Chadwick's
House and Garden Shop, Schenectady, N.Y.

CANDLEWICK CANAPE SET

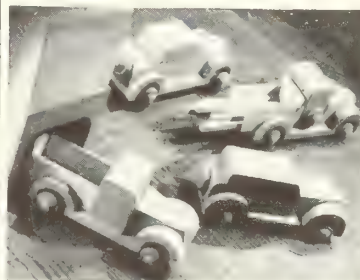


A gift of Smart Simplicity
in Clear Crystal from King's
8 Plates and 8 Cocktails

Shipped Express Collect any-
where in U. S. on receipt
of price. Safe Delivery guar-
anteed. **\$4.00**

L.B. KING & CO.
FISHER BLDG. DETROIT.

GEORG JENSEN GIFTS



To a good little boy
from his grandma

This ingenious Boysen toy, a three-in-one car, \$4.50. The child can assemble three different cars out of the pieces of wood... truck, limousine, coupe. The garage is the box. Send for toy catalog.

GEORG JENSEN

667 Fifth Avenue, New York
between 52nd and 53rd Streets

CRYSTAL is never out of Decorative Style



**Our Efforts
Have Been
Rewarded**

... and we are again able to offer Imported Crystal Fixtures. How long it will be possible to do so is still a matter of conjecture.

However, our present stock on hand contains many unusual selections at attractive prices. The fixture illustrated sells for only \$59.00.

We have a complete selection of Colonial, Georgian and other period fixtures as well as Crystal—order direct or send 10c for a copy of our latest catalog.

BUTLER-KOHAUS, Inc.

2824 Olive St.

St. Louis, Mo.

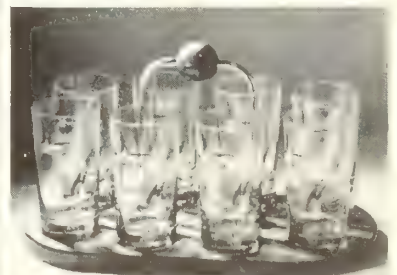
Ovington's Xmas Gifts



Key ring with miniature of your license plate. Sterling silver, \$3.00; solid gold, \$30.00. Change to 1940 plates will be made free of charge.



Thirst extinguisher cocktail shaker, of chromium, 62 oz. capacity, \$10.00. Clear crystal glasses, \$6.50 dozen.



Highballs for eight. Set of eight clear crystal glasses decorated with flying ducks in hardy enamel colors. Complete with genuine walnut tray grooved to hold glasses in place, 15" long, 8" wide. Set complete, \$17.00.



Utility lamp table with drop front sewing drawer fully equipped with cotton, scissors, etc. Mahogany, 27" high, 14 1/2" long, 15 1/4" wide. \$15.00.

Write for Gift Book "C"

OVINGTON'S

437 Fifth Ave., New York, N. Y.



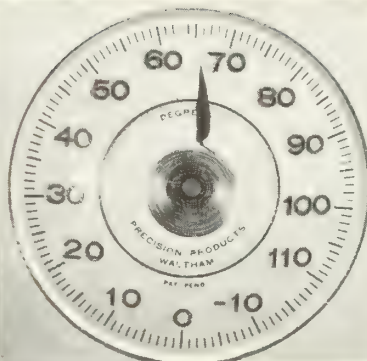
Silver on Copper

Superfine quality plate on heavy gauge copper, built for years of service. French gadroon borders on all pieces. Seventh floor. Express collect outside of New England.

\$7.50 each

Stearns

BOSTON, MASSACHUSETTS

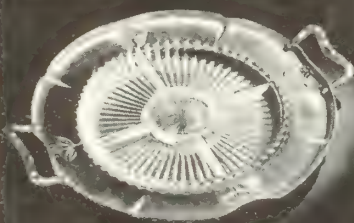


NEW . . . only \$1

This tiny all-glass thermometer attaches to the outside of your window—tells you how cold it is OUTSIDE from inside. Large numbers—easy-to-read, even from 10 feet away. Completely weatherproof and highly accurate. For Gifts—yourself. Costs \$1 each, postpaid.

Precision Products Co.
Waltham, Mass.

Here Come the Canapés



THIS UNUSUAL Relish Tray

Hand-Wrought Effect in Aluminum

A decorative utility for home or gift—shining, non-tarnishable finish—removable glass insert. Crimped edges, chiseled effect handles—formal floral motif in simulated hand chased design. Diameter, 14 inches. Ask for booklet of unique gifts.

TILDEN-THURBER
PROVIDENCE, R. I.



The LAND OF MAKE BELIEVE

The Emerald City of Oz! Peter Pan! Mother Goose!—and many other favorites from the Land of Phantasy—all are quaintly pictured in the beautiful, multicolored map of "THE LAND OF MAKE-BELIEVE" which visualizes for children their favorite stories from Fairyland.

For a gift, it is a purchase you can make with the utmost confidence. The map (26" x 37") is suitable for framing and makes an ideal decoration for nursery or play-room.

SEND 10c for catalog and picture maps. Catalog FREE with map order.

\$1.00
Postpaid

LEBARON-BONNEY CO.
DEPT. 11 • BRADFORD • MASS.

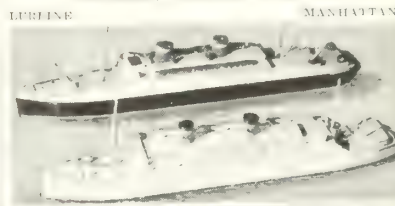


Give "the tang of the sea" . . .

The romance of glorious days afloat lives again when Van Ryper models of favorite ships decorate the living room or den. Hand made in true colors and dimensions. The perfect gift for any traveled person. New travel size (9" waterline) models of 100 famous ships. \$5 each, postpaid. Write for Folder D.

VAN RYPER
Vineyard Haven, Mass.

Model builders for U. S. Maritime Commission, collectors, towns, etc.



George and Martha

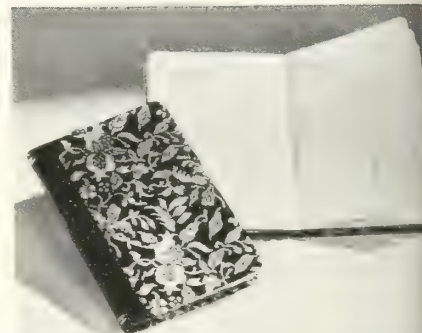
make a charming couple. Dressed in rayon satin clothes that you can really take off. Each stands 12" tall with cloth body and face. \$5.00 a pr. \$3.00 each. Prepaid anywhere in U.S. Also available at same price: Capt. John Smith and Pocahontas; Gay 90's Couple. A "find" for collectors. No C. O. D.'s please.

The Josselyns

174 Newbury St. Boston, Mass.



As attractive desk accessories are always welcome, this address book will appeal to everyone. It is covered in Oriental brocades in subtle shades of turquoise, tan, beige, red, green or black and silver. Leather binding and gilt-edged, indexed pages. Size 4" x 6". \$2.50 postpaid anywhere in the U. S. A. Yamanaka & Co., 680 Fifth Ave., N. Y. C.



HERE is a perfect "stocking filler". It is a 6½" long flashlight made of light brown wood, with a sunken compass and a red concentrated light which can serve as a danger or distress signal. Other convenient features are that it can stand on its square base and has a swinging handle. \$1.10 at Evelyn Reed, 524 Madison Ave., N. Y. C.



WHAT is lovelier than white flowers in a white bowl? And here is just such a bouquet that will be forever lovely, for it is of white Englishware, with each flower perfection to the last delicate petal. It is in three sizes: 7½" wide, \$10.50; 9" wide, \$18; and 10" wide, \$20. You can order them from William H. Plummer, 7 E. 35th St., N. Y. C.



NOTHING in your wine cellar demands such royal service as champagne and here is the wine cooler to assure its being cold and sparkling. It is of gleaming satin-finished brass with walnut handles and costs but \$8.00, postpaid. Similar chrome bucket, \$10.00. From Ernst Hagerstrom Metalcraft Studio, 1243 Chicago Ave., Evanston, Ill.

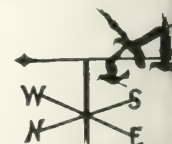


You Know THEY'D LOVE THESE SIGNS and WEATHER VANES

Hand Wrought By A Master Craftsman Of Old New England



Folder illustrating dozens of artistic designs is yours for the asking. Sturdy weather-vanes or dignified estate signs beautifully made by hand of strong, weather resisting metal. You'll love to select gifts from this large collection. Special designs on request. Prices reasonable; quality guaranteed.



No. 212-1 Scotty Dog \$12.25

WRITE for ILLUSTRATED FOLDER and PRICE LIST

No. 65 Brds In Flight \$7.75

CARLISLE'S METAL SILHOUETTE STUDIO

1548 MAIN STREET

SPRINGFIELD, MASS.

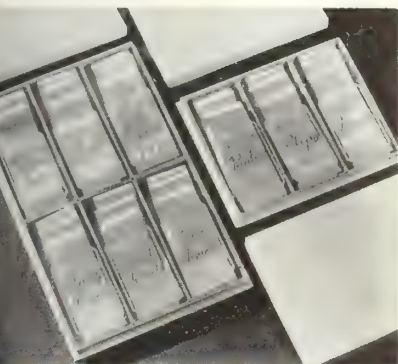
AROUND



To keep a pocketbook orderly and neat, combination French type purse and billfold in soft, English tan leather, lined with navy, brown, black or maroon moire. \$3.50. And a leather-covered pocket flashlight with key ring attached. In assorted colors, just \$1.25. Both postpaid. M. T. Bird Co., 39 West Street, Boston, Massachusetts



As THE silver mug given a child usually proves to be one of his most treasured life-long possessions, it should be chosen with discretion. This one is particularly appealing, with its simple, graceful lines and amusing monkey handle. It is of heavy silver plate and costs only \$3.50 postpaid. Kenneth Lynch, 215 E. 42nd St., N. Y. C.



No gift will please the ch  telaine more than these ribbon bands with adjustable markers. In burgundy, royal blue, aquamarine, light blue, peach or pink. Set of six bands, \$3.00. Bands for sheets and pillowcases, \$1.00. For slips, panties and gowns, in peach, pink or blue, \$1.50. From Tulsa Lee Barker, at 382 Park Avenue, New York City



For the Early American or Provincial room: Betty lamps copied from an antique. They are made of maple, with hand-wrought copper handle and snuffer. Complete with candles, \$2.25 a pair. Five-year diary with wood binding, burnt-in title and leather lacing, \$1.50. Both postpaid in the U. S. Frederick's, Beverly Hills, California



AUDUBON BIRD PLAQUES

The National Association of Audubon Societies presents ready-to-be hung plaques of Audubon Bird Prints, in color. A new glazed process protects the print; framed with a beautiful beveled border. 1 1/4 inches wide in any of the following woods: Mahogany, Birds Eye Maple, Walnut or Cape Cod Maple. Size over-all 10 3/4 x 12 3/4 inches. Send for list of the 500 song and game bird subjects available.

\$2.50 each postpaid
NATIONAL ASSOCIATION
OF AUDUBON SOCIETIES
1006 Fifth Ave., New York, N. Y.



A new note in gifts--

VIOLIN BOTTLES

Filled with the right liquid, they've the perfect mellow old wood color. Or, you can use ivy. The 7 1/4" one, 75c; the 6 3/8" one, 50c. The musical wall bracket, \$1.00. Prices include postage.

Send check or M. O.

MALCOLM'S

HOUSE & GARDEN STORE
524 N. Charles Street, Baltimore, Md.

CANEWOOD FARM HAMS



SUGAR CURED HICKORY SMOKED THOROUGHLY AGED

Cured on our farm these hams of the Old South are a rare delicacy. 9 to 20 lbs. 50c per lb., postage extra

Cooked hams furnished on special order. Satisfaction guaranteed.

CROSBY BROTHERS

CaneWood Farm, Box 30, P.O. Spring Sta., Ky.

HI-JACS ORDER NOW FOR CHRISTMAS



NEW smart dripless coasters for glasses and bottles. Made of patented Terr-Knit Luster which is highly absorbent and elastic. HI-JACS fit snugly over various shapes and sizes of beer and glassware. They give real protection to clothes and furniture. White with gay colored bands in navy, scarlet, open, green, yellow. Unobtrusive color to identify each drinker's glass. Guaranteed fast colors. Launder easily. Last indefinitely. Both men and women like them.

Set of 6 for \$1 Postpaid . . . Gift Boxed

PLEASE SEND . . . sets of HI-JACS for which I enclose check or money order for \$. . .

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Address

City State

KILLINGER COMPANY
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Ready to Serve DELICACIES



HOLIDAY GIFTS

An unusual assortment of sweets and nuts in a beautiful hand-hammered silver bowl which can be used for fruit when empty. Complete \$8.00
Brandied Apricots, Fruit Salad, 12 oz. jar \$2.25
Pears or Peaches, 12 oz. jar 1.50
Stilton Cheese in Port, 12 oz. jar 1.25
Edam in Sauternes
Write for catalogue (plus postage)

Vend  me

The Recognized Caviar Specialists
415 MADISON AVENUE
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Order Early for Christmas!



Gift Problems Solved! Give Smart Heavy Sham Bottom MONOGRAMMED GLASSES

Smart tapered sham bottom glasses now available at popular prices, complete with any 2 of 3 letter hand etched monograms you wish. Distinctively monogrammed and guaranteed chip-proof Libbey Satolite Glass. A choice different gift for wedding, birthday, showers, Christmas—grand for personal use. Thousands of satisfied customers. From left to right:

4 1/2 oz. for fruit juice; cocktails \$2.55 dozen
8 1/2 oz. for highballs; table use \$2.70 dozen
11 oz. for iced tea; tall drinks \$2.85 dozen

Add 1c per dozen for shipping. Delivery \$1.00. ORDER NOW! Write for catalogue and price list.

MONOGRAM GLASS CO., Inc.
1161 Merchandise Mart Chicago

Now you too may have BILLY BAXTER In your home

It's smart to have it delivered right into your pantry. Billy Baxter is the world's finest line of carbonated drinks; the pet of Park Avenue, the favorite of the butler who will serve it, Billy Baxter will be a delight and revelation to guests in your home.

Billy Baxter is self-stirring—a unique feature, no spoon is needed—you will be intrigued.

Money back if you are not satisfied.

ACROSS THE STREET SERVICE FREEPORT ROAD, CHESWICK, PA.

Deliver the number of cases, or half-cases, set opposite the numeral in the middle and under the sized of the bottles.	6 Oz. Split Size 48 Bottles \$6.00	10 Oz. Club Size 48 Bottles \$7.00
Billy Baxter Club Soda		
Billy Baxter Sarsaparilla		
Billy Baxter Quinine Soda		
Billy Baxter Ginger Ale		



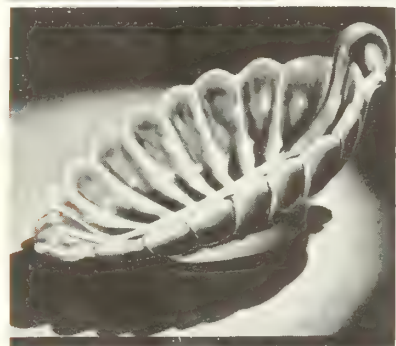
IDEAL GIFTS

All wood Ivy Wall Brackets with removable rust-proof metal linings. Available in the new pickle pine or the rich mahogany finishes.

Left: REGENCY 16" high; 12" wide \$3.98 each.

Right: LYRE 16" high; 10 1/2" wide \$3.98 each.

REITS Express charges collect.
Write for Catalogue "G"
613 LEXINGTON AVE
New York



New Leaf-Design Bowl

by Vally Wieschlner

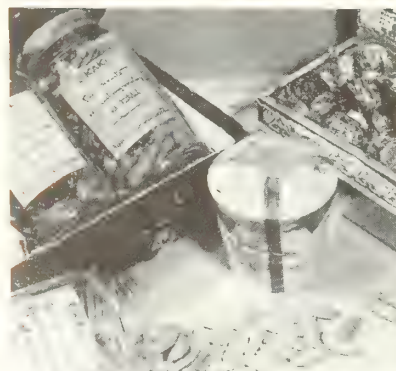
FEW things offer more lasting enjoyment than beautiful objets d'art of which this exquisitely shaped leaf-design bowl for flowers or fruit is an outstanding example. It is the work of a famous Viennese-American designer.

Made of fine art china in delicate shades of blue, green, gray, yellow, beige, white; length 14 in. \$4.00.

Send for booklet of original models

GENERAL CERAMICS CO.
Rockefeller Center at 1250 Sixth Ave., New York

TEMPTING



Give mouthwatering delicacies from the Orient this Christmas. . . Crisp, salty cocktail tidbits, 5 jars packed in attractive wicker basket, \$1.50—Sugared Ginger Root, 4 oz. of tangy delight in porcelain jar, \$1.50—Chinese dates, stuffed with crunchy pine-nut kernels, 2 lbs. in sealed metal case, \$1.25.

YAMANAKA
680 Fifth Ave., New York



A charming gift for the discriminating hostess—Fine reproductions of antique

Glass Salad Plates

suitable for any table setting

\$5.00 per dozen

Prepared to my place in the U. S.

Anderson's China Shop

912 Nicollet Avenue
Minneapolis, Minnesota

WONDER-BAR



Design Patented Nov. 14, 1939 in U. S. A.

SPEARS FOR HORS D'OEUVRES

A BAR IN MINIATURE (size 5" long by 3 3/4" high) turns out to be a holder for delicacy spears. Mahogany wood, hand finished. Cocktail shaker and all fittings chrome-plated. Bottles come in transparent, translucent, and opaque colors. Excellent for the hostess. Send \$1.00.

MODERNISTIC NOVELTY CO.

230 Grand Street New York City



Tempting, ready-to-serve spreads skillfully prepared from Old English recipes. Ideal for Gifts. Packed in attractive 2 oz. Table Service jars. Express prepaid in continental U.S.A.

SMART SET BOX \$2.35: contains jar each of Smoked Turkey, Bengal Savory, Chicken Savory, Cheddar (Tomato) Savory, Pate de Poulette, and Sardine Savory.

SAMPLER BOX \$3.50: contains same items as "SMART SET" plus jar of EAST INDIA CHUTNEY, and bottle of JANE AMHERST Fruit base MEAT SAUCE.

SNACK ASSORTMENT \$1.25: contains jar each of Chicken Savory, Cheddar (Tomato) Savory and Sardine Savory.

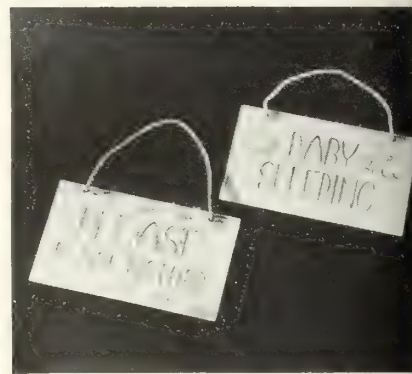
ORDER XMAS GIFT BOXES NOW
WE'LL MAIL DIRECT

JANE AMHERST

1103 N. E. 47TH AVENUE, PORTLAND, OREGON



A "Do not disturb" or "Baby sleeping" door sign will prove a gentle but effective hint to visiting friends and relatives tempted to take "just a peep" into the nursery at inconvenient hours. They are made of tôle, painted in pale pink or blue, decorated with flowers and lambs. Size 3" x 5". Each \$2.00. The Lennox Shop, 1127 Broadway, Hewlett, L.I.



CHARMING table or tea tray complements are these unique little elephant bells from India. Of solid brass, they are hand-engraved and decorated in subtle colors. They come in a quartette of different sizes and tones: 2 3/4" high, \$1.; 3 1/4" high, \$1.50; 3 3/4" high, \$2.50, and 4 1/4" high, \$3.50. All postpaid. B. Paleschuck, 37 Allen St., N. Y. C.



THE gourmet touch for your tea and cocktail entertaining—canapés made just before serving. Jiffy-quick to accomplish with this handy Canapé Cutter. Stainless steel with knife-sharp edge. Cuts, holds sandwich rounds for spreading. Gives you variety of canapé shapes. Only 80c. M & M Products, 163 South St., Pittsfield, Massachusetts



REPRODUCTION of fine Duncan Phyfe chair in solid cherrywood. Useful for desk, dining or bridge chair, or to comfortably seat the extra guest. Seat covered in quaint pattern, to harmonize with any color scheme. Priced at only \$15.00. Same model without arms, \$12.00. From Mrs. Laura Copenhaver, Rosemont, Marion, Va.



Illuminated Flower Bowl

Graceful • Harmonious

A useful gift that will be appreciated. Sparkling clear glass bowl 8" in diameter, with a burnished copper top and base.

May be used for flowers, for an aquarium or for a submerged garden of marine plants.

Two 7 1/2 watt lamps in the base, give it a fantastic look when lighted.

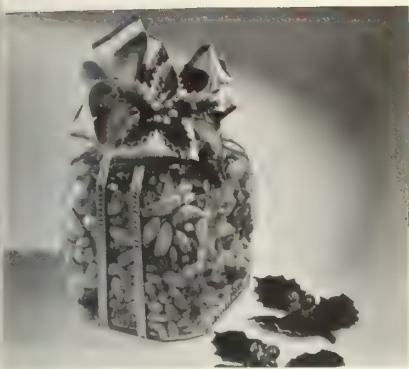
Complete with flower holder.

\$4.00 Postpaid

GEORGE W. JONES

1349-47th Street Brooklyn, N. Y.





GOLDEN nuts were a special Christmas delicacy from our grandmothers' kitchens. And such a gift still has a nostalgic quality associated with few gifts we buy. Here we have a gay crystal jar holding 2½ lbs. of assorted salted nuts. \$3.75 delivered in the city. Postage additional elsewhere. Maison Glass, 15 East 47th St., New York City



A "Leave-A-Note" box for the front and back door. For besides holding messages it is equipped with a pad and pencil. It is 6" high, 3" wide and 1½" deep and is finished in black enamel, with "Leave A Note" neatly printed on the cover. Grand gift for country friends. Only \$1.00 postpaid. Mitchell All-Metal Feeder Co., South Lancaster, Mass.



THANKS to its exquisite simplicity, this five-tube mirrored radio harmonizes with almost any décor. Only 9¼" long, 5½" wide and 3¾" deep, it can be used on an occasional table, a desk or book shelf. It has standard American and police wave bands. For both A.C. and D.C.; \$24.95, plus postage. Liberty Music Shops, 450 Madison Ave., N.Y.C.



A most satisfying gift is this international, unabridged Merriam-Webster Dictionary. In to its 3,350 pages have gone 600,000 entries, 12,000 illustrated terms and plates in color and half-tone. Available in various editions. Buff buckram binding and marbled edges. Size: 12½" x 9¾" x 5"; 16½ lbs. \$20.00. Brentano's, 586 Fifth Ave., N. Y. C.

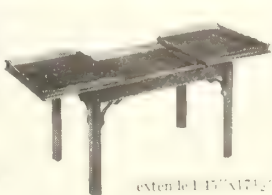
Charming and useful for living room or den . . .
this distinctive genuine mahogany coffee table is the answer to a busy hostess's prayers.



Closed it may serve as a smoking stand before the sofa or divan. Slide the top aside without moving decorative accessories and you have a glass tray conveniently nested in the table-top for coffee and cold beverages.

\$28.00

Write for color brochure, Massachusetts 12 West 47th Street

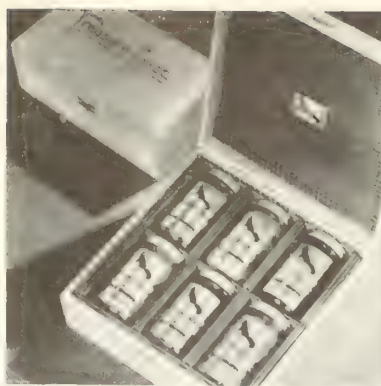


extended 41½" x 17½"

margaret smith

Skytop Club, Skytop, Pa.

Lake Placid Club, Essex Co., N. Y.



For Holiday Gifts or Entertaining—

CALIFORNIA FRUITS Packed in Select Liqueurs

Branded Dates stuffed with Walnuts, Branded Cherries, Baked Oranges in Grenadine, Branded Dates, Santa Clara Prunes in Rum and Branded Whole Apples.

Artfully packaged in genuine California Redwood "Treasure Chest."

Chest of 6 ten oz. jars . . . \$4.00
Chest of 3 ten oz. jars . . . 2.50

Express prepaid. Mail check or money order.

Write for Free Descriptive Booklet

FOX SHOPPE

432 11th Avenue, Redwood City, Cal.



Larsen's TROPIC-RICH FRUIT CAKE

3½ pounds of taste pleasure. Specially packed for the holidays in Revere copper basket. Expressed to you—\$3.70.

Money Back If Not Satisfied

Ripe Smyrna raisins, lush Hawaiian pineapples, crisp Spanish almonds, and fine 20-year-old brandy are a few of the ingredients that combine to make this 3½-pound fruit cake so fragrantly delicious. Large enough to serve 40 holiday portions.

LARSEN'S BAKERIES

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NEW ORLEANS

. . . is readily achieved the Chef d'Orleans way. The excitingly different flavor of these taste-tempting New Orleans delicacies will glorify any dinner party. Attractively wrapped gift package of ready-to-serve soups includes:

- 3 (10 oz.) tins Clear Green Turtle Soup with Sherry
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Shipped anywhere in Continental U. S., for \$3.75, express prepaid. Write for free folder.

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Cinnamon and Jackson Balls, Cuts, Fudge, Molasses Coconut Strap, Jaw Breakers, Sugared Flag Root, Spruce Gum, Musk, Stick Candy—9 Flavors, Maple Sugar, Licorice, Hoarhound, Chocolate Drops, Slippery Elm Bark, Rock Candy, etc.

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\$2.75 prepaid East of the Mississippi
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Wiggins Old Tavern
and

Hotel Northampton

"An Inn of Colonial Charm"
Northampton, Mass.



Silver service for the intimate meal*

*Heavily plated on copper, this new 8" divided entree dish and cover has shell handles and gadroon border. It holds enough for two or three—cover also serving as a dish. Complete, **\$9.00**

Without divider, \$7.50 complete.



You may also have a matching 11" platter, \$5.50 and 12½" tray, \$4.00. (Set of dishes, \$19.00)

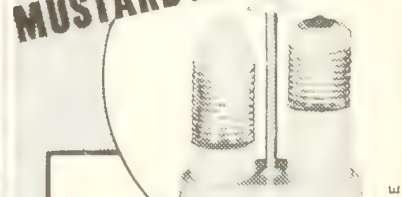
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MUSTARD and KETCHUP



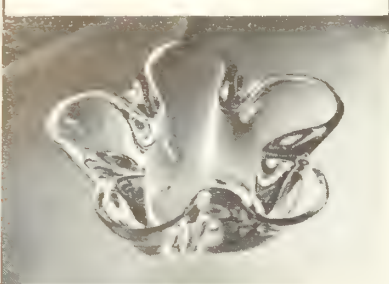
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versatile heavy crystal bowl
6" diam.—grand for pipe-
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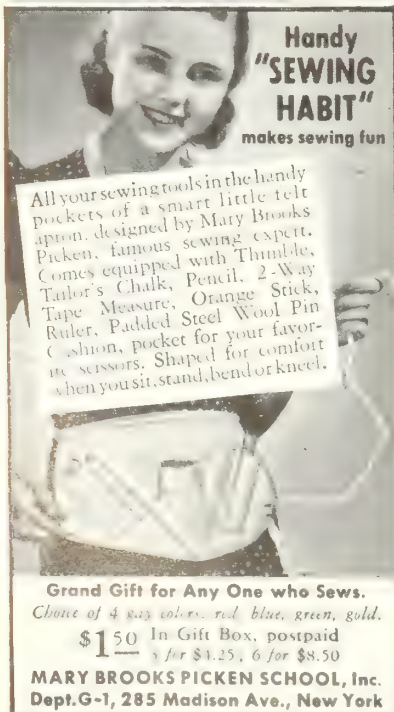
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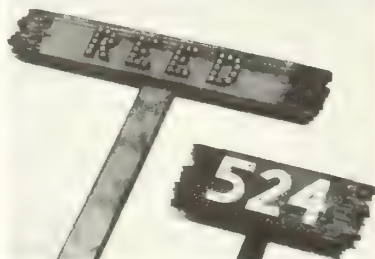
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Each letter contains genuine Reflecto jewel lenses which brilliantly reflect auto headlights.

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Panel, including stake, \$1.50

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WHEN your dog or cat comes in wet and muddy simply slip your hands into the mittens of one of these dog towels and a jiffy rub-down will make him dry and comfortable. For big dogs they are of loofah-like toweling. And you can also get a smaller, softer towel. Large size, \$3.00; small, \$1.75. Pusey Gifts, 14 E. 56th St., N. Y. C.



A NEW triumph in Russel Wright design: Pottery dinnerware of unusual lines and glaze. It comes in "Granite Gray", "Seedless Grape", "Bean Brown" and "Deep Turquoise". The 33-piece set costs only \$14.50, plus \$1.50 postage anywhere in the United States beyond the Metropolitan trading area. Modernage, 162 E. 33rd St., N. Y. C.



A CACHE of golden oranges will be a sure-to-please item for your Christmas list. Tree-ripened and hand-picked upon order, they are delivered within 36 hours after leaving the trees. The price for this attractively packed 45 lb. box is only \$3.50, while a box twice the size costs \$6.25. Express included. Chester Groves, City Point, Fla.



**Glareless
Shaving & Make-up Mirror . .**

an ideal Christmas gift—it's practical too! Casts soft, even light upward on face—no glare or shadow. Simply, chrome plated; outlet for electric razor. You'll use this lighted mirror on your dresser or attached to the wall. The mirror will not fog either.

With beveled mirror \$12.00
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Write today for folder of floor model.

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Read these shopping columns carefully. You'll never be at a loss to know what to buy . . . or where. And you'll enjoy the thrill of finding the perfect gift . . . or just the right decorative accessory . . . in the very best taste of today!

AROUND



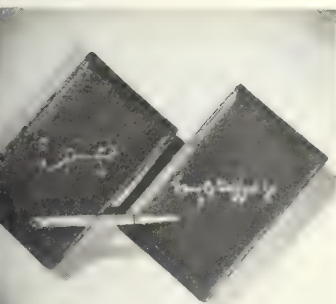
THESE skillfully wrought flower-shaped salt and pepper dishes are sure to delight the thrifty shopper who knows a good thing when she sees it. They are of a non-tarnishable alloy which blends perfectly with silver. The salt dish may be had either with an open or shaker top; \$3.00 a pair. Tulsa Lee Barker, 382 Park Ave., N. Y. C.



CHARMING new boudoir accessories: the standing mirror, with its tole frame, finished with a prim bow, is 18" tall. \$13.00, plus shipping charges. The 17" lamps to match, complete with shades, are \$5.00 each, plus shipping charges. Both items can be finished any pastel color. Anderson's China Shop, 912 Nicollet Ave., Minneapolis, Minnesota



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Note book with facsimile signature in gold plate. \$10.
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A gift certain to be appreciated. An attractive basket containing imported cream filled biscuits, English candy, Scotch marmalade; pate puree; anchovies; smoked oysters; smoked turkey paste; delicious black bean soup with sherry; ginger; English water biscuits; canapés cups to be filled; branded black cocktail cherries; figs; etc. In a beautiful Wicker Hamper

\$9.25 complete

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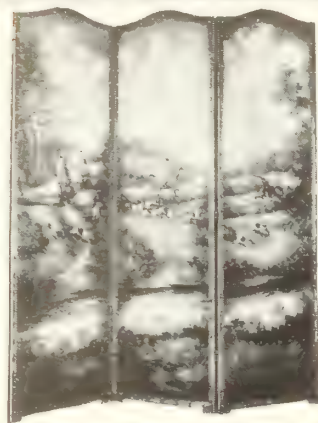
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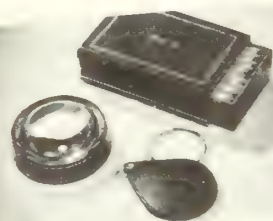


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Rich Colors.

Our screens are hand painted. They are of the color of the original scene. They are made of leather. In addition to the decorative value a screen has a practical use.

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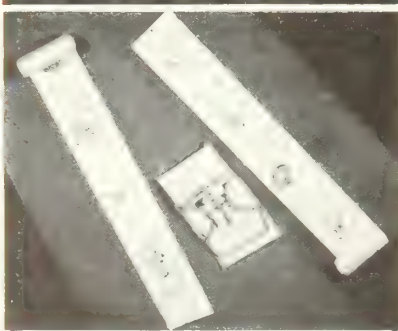


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Three charming gifts of Florentine leather. The Kit-Match Box holds kitchen-sized matches, \$3 including tooled gold monogram and 300 matches. The Magnifying Paper Weight has a tooled gold trim, \$1. The Folding Reader for purse, pocket or desk, \$3. In tan, brown, green. Postage prepaid. Send for a catalogue

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A MATHUSHEK Piano . . . be it a SPINETGRAND or Spinet Cabinet model—is a sound and economical investment in musical and decorative satisfaction. Only MATHUSHEK makes the SPINETGRAND. Send for booklet H.

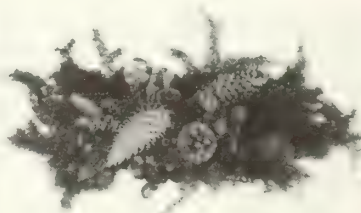
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Christmas Carol



For a charming Christmas table. Solid white birch, tied with red satin ribbon and real pine cones. Red Candles. 15" long. A little Swiss music box will play a Yuletide tune as your guests sit down. \$5.50. Express additional.

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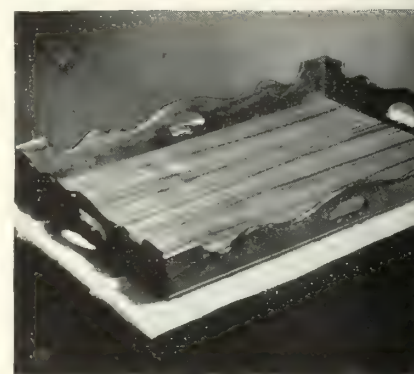
"PLEASE Drive Slowly" sign with romping doggies. Or you might prefer two children playing with a tricycle and dog. Either is cast in 1/4" thick sand-blasted aluminum, with lettering in a contrasting, light-reflecting surface. Approximately 12" x 28", with 24" weatherproofed, wrought iron stakes. Either sign \$15. Garret Thew, Westport, Conn.



As the frame of a photograph is judged quite as critically today as any other accessory in a room, we were happy to find this well-designed double frame. Substantially made, it is of solid brass with invisible lacquer finish, and with easy-moving swivel turning the frame instantaneously. Price \$2.50. Margaret Smith, Skytop Club, Skytop, Penn.



THIS engaging tray is copied from an original owned by the Langhorne family of Virginia. It blends beautifully with antiques and adds a gracious air to festive occasions. In walnut or mahogany, hand-waxed finish and old-fashioned wooden pegging. Size, 20 1/4" x 13 1/4"; \$10.00. Isabel Sheen, The Handicraft Shop, Bristol, Virginia

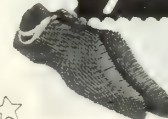


NO. 88 KNEE-HOLE DESK OR VANITY DRESSER BASE

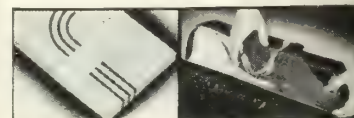
42" long; 14" deep; 28" high. Made of selected poplar. Price at factory unfinished, sanded ready for finishing \$10.00. Finished imitation walnut, maple or mahogany \$12.00. Weight 65 pounds.

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AROUND



Offerings of exotic Oriental teas: the dark brown stoneware caddy with etched Chinese motifs holds 6 oz. of black China tea imparched with fragrant jasmine bud. \$1.50. The paper-covered caddy holds 1 lb. of very rare brown-leaved tea having the exquisite aroma of ripe peaches. \$1.50. Both from Vendôme, 415 Madison Ave., N. Y. C.



Those interested in fine American silver will delight in this solid sterling silver mint julep cup, made for a Louisiana plantation home by a silversmith of New Orleans. It is typical of the type used in this section of the country before the Civil War. An individual cup costs \$12.50; \$150. a doz. Waldhorn Co., 337 Royal St., New Orleans, La.



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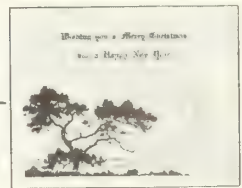
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House size pencils. Pastel shades. Name in gold—\$1.50 postpaid, in tube-style box.

Order today for all on your gift list. 24-hour shipment. Money-back guarantee.

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A MERRY CHRISTMAS FOR THE GOURMET ...

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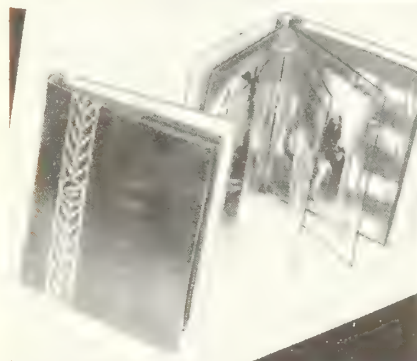
Please send CONTACT at ☐ \$1.00, ☐ \$1.50, ☐ \$5.50

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Leather cover	10 1/2" x 12"	\$12.50
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Colors: Tan, Brown, Green, Red. Initials: Tan, Brown, Green, Red. Initials: Tan, Brown, Green, Red.

Send for 3 day inspection. If not entirely satisfied, money will be refunded.

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Hand-crafted and finished. It measures 20" by 14" by 18" high. Hand-finished in alcohol-resisting clear lacquer, it is an adaptation of an old French pine model.

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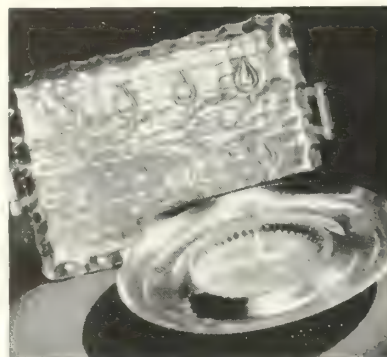
SUPER gift for fairway fans, this new golf ball marker which stamps each ball with name in permanent ink, making identification of lost balls easy. Name is applied in circle to assure no injury to the ball. Marker comes complete with ink and two full alphabets of type. It comes postpaid, \$2.50. George W. Jones, 1349 47th St., Brooklyn, N. Y.



A CACTUS garden will satisfy your horticultural yearnings during the winter months. Collect a variety of different plants and set them off in these appropriate Mexican pottery pots. They are off-white, hand decorated with colorful native motifs. 2 1/2" high. Six for \$2.00 prepaid. You can get them from the Old Mexico Shop, Santa Fe, New Mexico



ALMOST anyone you know would be thrilled with this tempting tropical fruit box, packed tight with such delights as figs, dates, glazed fruits, candied whole tangerines, fruitnuts and glazed cherries. And each layer is alike from top to bottom. The five pounds cost only \$3.50, express prepaid. Order from the Canoga Farms, in Encino, California



EVERLASTING GIFTS OF PURE GLEAMING METAL

Lazy Susan of lustrous hand hammered aluminum—glass dish for relishes or hors d'oeuvres and broad rim for canapés or sandwiches. As Susan "goes round and round" attractively serving any assortment of tidbits, she is the cynosure of all eyes.

Diameter 15 inches—Bright or satin finish. The tray is a gem—sophisticated design—16 by 11 1/2 inches. Perfect as a cocktail or service tray—Very decorative.

\$5.50 each prepaid in U. S. A.—or if you insist—both for \$10.00 (prepaid)

VIVIAN MORROW

Manhasset—Long Island—New York

BAYBERRY YULE LOG

With One Extra 8" BAYBERRY Candle



AN UNUSUAL XMAS GIFT
Attractively Packed in Holly Box

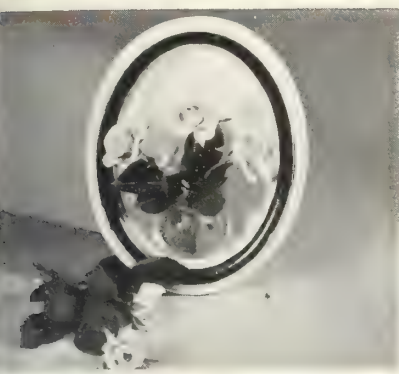
★ SOLID BIRCH LOG decorated with natural preserved greens, pine cones and red ribbon bow.

★ Attractive for Holiday Window Lights, Mantle's or Table Decoration

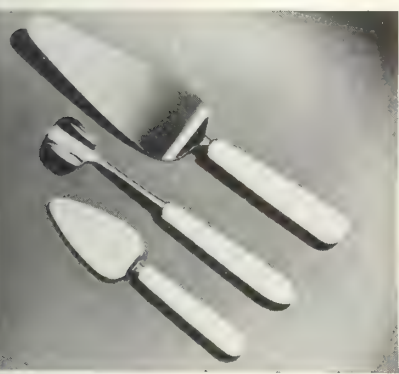
BAYBERRY CANDLE SHOP
1108 Sansom Street, Philadelphia, Pa.

\$1
EACH
Complete &
Delivered
anywhere
in U.S.A. by
Parcel Post

AROUND



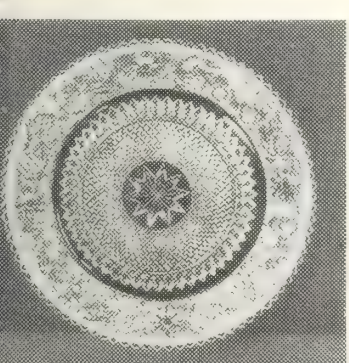
PERFECT backdrop for a few small flowers. The Botany Frame, inspired by 18th Century flower prints, is an antique white plaster niche, with a black and gilt frame and bubble glass or copper vase. It comes either to stand or to hang on the wall. Size 8½" x 6½". \$2.00. Malcolm's House & Garden Store, 524 North Charles St., Baltimore, Maryland



STYLE trend: proper servers for various types of cheese are increasingly popular. The two shown, with matching pie server, are of highest quality stainless steel with attractive white handles. Cheese scoop, \$3.00; cheese server, \$1.00; pie server, \$2.25. All from Hammacher Schlemmer, 145 East 57th Street, New York City



"THE Baltimore Coach", an original signed wood engraving in the silhouette style. It depicts an amusing incident along the highway between Philadelphia and Baltimore in the days when the journey was made in the sprightly time of five days—to the delight and amazement of the travelers. \$5.00 postpaid at Maximus, Tudor Tower, N. Y. C.



CHOP PLATE
in Early American Sandwich Pattern
made by DUNCAN
Lovely as old lace. Bearing the imprint of the old pressed glass makers of Sandwich on Cape Cod. Large 13-inch serving plate. Open stock pattern, to match the sugar and creamer set advertised in a recent issue.

\$3.00
Prepaid in New England
Outside New England 2% Postage
Write for our Christmas Booklet
THE HALL GALLERIES
ALBERT STEIGER COMPANY
SPRINGFIELD • MASSACHUSETTS

IDEAL CHRISTMAS SUGGESTIONS

No. GC1124 - Hancock's brass candle holder, 4" high, 3" wide. An authentic Colonial reproduction. Postpaid **\$2.75**

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No. GC945 - Hancock's brass candle holder, 4" high, 3" wide. Postpaid **\$1.75**

With Colonial home and interiors so modern in taste today, these three small lights are a fine consideration. Each light 10" high, 4" long.

No. GC692-3 **Lights, Pair \$3.50**
No. GC691-2 **Lights, Pair \$3.00**
No. GC690-1 **Lights, Pair \$2.50**

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(Check full of replies and gift suggestions)

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PUBLIC LIBRARY
Burlingame LINGERIE

Maison de Linge
NEW YORK

Chaise longue Throw and Down Pillow, Panné satin quilted sunburst design. Peach, Blue, Egg-shell, Rose-pink, set, \$29.50

Extra: Bodoré Pillow with two slips of swan-skin crepe, one lace-trimmed, one hem-stitched. Tea-rose. Ribbon and for-get-me-nots. \$10

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(Also at Greenwich, Connecticut)

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—a different Christmas gift, an Adda-Bed!
As many decks as you like. She'll just love to put all her dolls to bed—and how it will help mother keep the room picked up!

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Single deck \$8.95
2 deck, one set curtains... 20.00
3 deck, two sets curtains... 30.00
4 deck, three sets curtains... 37.50
All complete with daintiest bed clothes. Single decker 29x15x12 inches. Pink or Blue.

Café Brûlot SET

Serve brandy and chocolate liqueurs. Café Brûlot and other liqueurs. Café Brûlot is prepared by burning cognac and pouring it over and mixing with black coffee, wine and rum.

Made in England, exclusively for Waldhorn of the finest silver plate. Available in three sizes, capacity for 2, 4 and 24 after dinner coffee cups. Request price on request.

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Dealers in Antiques
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Price: \$8.75 (includes own telephone number).

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Margaret E. Daniels
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A Royal Gift



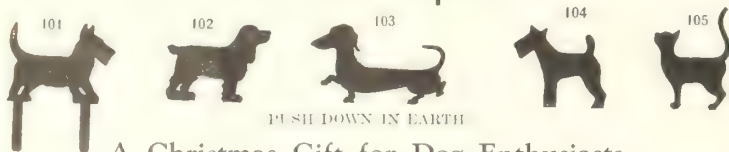
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(including monograms)
7 pieces \$15.50
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Linen

659 FIFTH AVENUE, NEW YORK

Iron Foot Scrapers



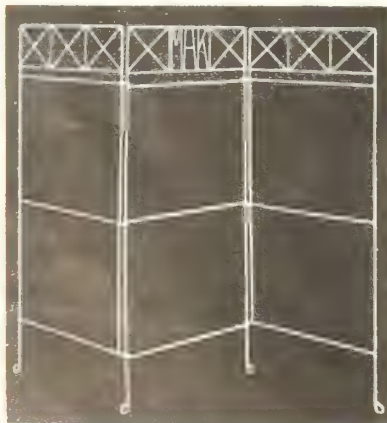
A Christmas Gift for Dog Enthusiasts

101 Iron Settle 102 Cocker Spaniel 103 Iron Dachshunde
104 Wire Hair Terrier 105 Tabby Cat

The "puppies" are life-like size. Finished in Colonial black. Can be set in cement \$3.00 postpaid. Two for \$5.00. C.O.D. if desired. Money back in full if "puppy" disappoints you in any of his "manners".

NAME OR HOUSE NUMBER INSCRIBED IN SILVER LETTERS \$1.00 EXTRA.

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FLEX RAK provides a handy, quick, convenient way to dry gloves, stockings, lingerie. Stands in bathtub or on floor. Folded, it is only 18" x 40" folded. Sturdy but light. Built of strong wire.

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Chicago, Ill.

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Regina
MADE IN U.S.A.

NOW!

ELECTRIFY OIL LAMPS

Without Drilling Or
Structural Changes



Amazingly
Realistic
Duplicates
The Oil
Lamp Wick
Burner
DO IT
YOURSELF
No Tools
Required

Yes... now you can electrify oil lamps merely by replacing the present wick burner with a Nalco Electrified Wick Burner which comes to you complete with switch and cord. Nalco Adapters are available in Standard No. 1 and No. 2 sizes as well as Acorn and Hornet. Also for special or Standard Lamps with Candelabra or Medium base.

Every home will be enriched by the atmosphere of quaint simplicity which an electrified oil lamp with a Nalco Adapter provides.

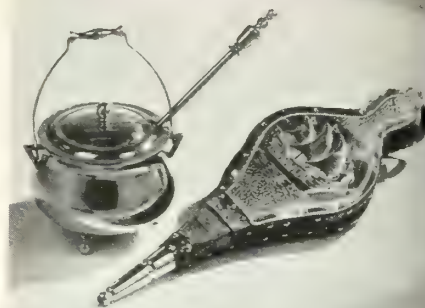
Write at once for free literature and prices.

NALCO SPECIALTY SHOP
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SHOPPING

COME winter, nothing is as cosy as an open fire. To help it burn brighter, try this handsome team. The California redwood bellows, ornamented with brass, is 17" long and only \$6.75. The fat little fire-lighter of shining solid brass, with its dependable kindling rod, is \$7.75. Both postpaid; Adolph Silverstone, 21 Allen St., N. Y. C.



THE modern car-minded child will love this skyscraper garage. It houses fifteen cars which are lifted to the various floors by an elevator at the back of the building. It is sturdily made and measures 23" long, 11 3/4" wide and 12" deep. Garage and ten cars cost \$6.75, express collect. From Bleazby's, 31 East Adams Street, in Detroit, Michigan



SNUG Shu-Gards to slip on before rubbers or galoshes. Flexible and washable, they will protect shoes from "galosh wear". The medium size fits all women's shoes from 5 1/2 to 8 inclusive. Also made in small and large sizes. They come in a small oiled-silk purse. Two pairs for \$1.00. Order from Knit Goods Specialty Co., Chicopee Falls, Mass.



GARDEN ORNAMENTS

Make Really Lovely Gifts

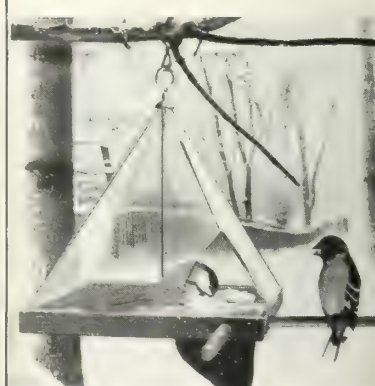


"RIDING THE DOLPHIN"

Such a lead fountain as this—just one of a variety we have made to suit most every garden setting—is a gift by which you will always be happily remembered.

Garden and Terrace Furniture
Ornaments in Lead, Bronze and Stone

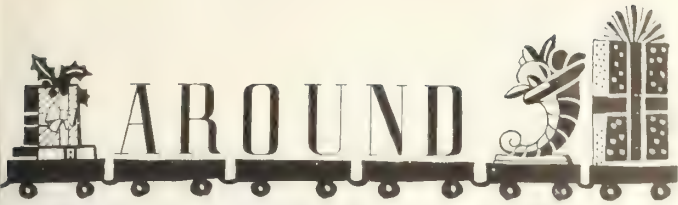
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Florentine Craftsmen, Inc.
WORKSHOP AND STUDIOS
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A MERRY CHRISTMAS
TO YOUR BIRDS

Provide a winter sanctuary for birds. Watch them flock to this Swing Feeder to eat, safe from cats and squirrels. Vane keeps entrance away from wind. Strong glass sides. A humane gift for bird lovers. Order today, \$2.50 postpaid (Canada \$3.50).

Try our nourishing Suet Seed for outdoor birds. 3 lbs. \$1.00 postpaid. Send for folder of other novelties

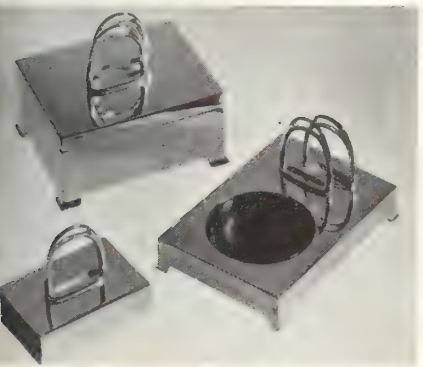
HAGERSTROM METALCRAFT STUDIO
1213 Chicago Ave. Evanston, Ill.



LOVELY bird prints for a song: Audubons mounted on white, rough-finish, deckle-edge slip-in mountings. Size 13" x 17" over-all. Just name the bird you want and your print will be sent by return mail. The price is trifling—only \$1.00, postage prepaid. National Association of Audubon Societies, 1006 Fifth Ave., N. Y. C.



THE talented American-Viennese designer, Vally Wieselthier, created these gracefully curving pieces. They are fine vitreous china and come in delicate shades of blue, green, gray, yellow, beige and white. Bowl, 13 3/4" long, \$2.00. Candlesticks, \$2.50 the pair. Both prices plus postage. From General Ceramics Co., 30 Rockefeller Plaza, N. Y. C.



SILVER plated smoker's set: cigarette box, 1 3/4" x 3 1/2" x 3 3/4"; ashtray, 4" x 2 3/4", with removable glass tray; and match box holding standard size box of safety matches. \$7.00 set. Bought separately the cigarette box is \$4.00, ashtray \$2.00, and match holder \$1.25. "little joe" Wiesenfeld Co., 112 West North Ave., Baltimore, Maryland



Unusual Gift!

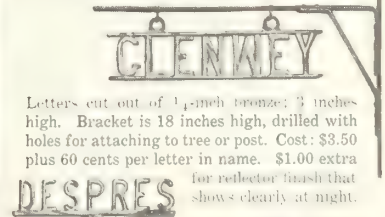
• Charming Hand-painted clocks of Tole. Good thirty-hour movement. They blend with any decorative scheme, as they are available in Black, Antique White, Rose, Blue, Vermilion, or Green.

\$5.50

MARY LOUISE MACNAMARA
793 Lexington Ave. • REgent 4-2793
New York

CUT OUT BRONZE LETTERS AND NUMBERS

Ideal Gift for Friends Living in Suburbs



Letters cut out of 1/4-inch bronze; 3 inches high. Bracket is 18 inches high, drilled with holes for attaching to tree or post. Cost: \$3.50 plus 60 cents per letter in name. \$1.00 extra for reflector finish that shows clearly at night.

DAY & NIGHT VISIBILITY

24-inch standard that sticks in ground. Letters cut out of 1/4-inch bronze; 3 inches high. Cost: \$1.00 plus 60 cents per letter. \$1.50 extra for night time visibility reflector finish or nickel plating.



3-inch numbers on 11-inch standard. Solid bronze. \$2.25 complete with 3 or 4 numerals; \$3.00 complete with night time visibility reflector finish.

LAUER METAL SHOP
2042 PARK AVE., BALTIMORE, MD.

Sent a check or money order with your order to C. O. D.

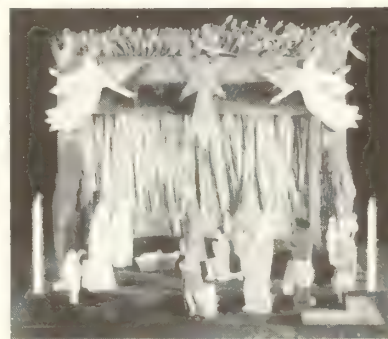
MODERN... like a fresh breeze!



Gone with the wind is the fabulous fol-de-rol of the forgotten fifties! The fuss of utterly impractical decoration has been swept clean by the fresh breeze of Modern! Romance dead? Nonsense! There's more romance in the cool spacious colors of a modern room...the soft indirect lighting...low lush divans...clean form of fine woods...than in a thousand cluttered colonial mansions!

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162 East 33rd St.
New York



SWEDISH HAND CARVED CHRISTMAS CRECHE

Inspiringly beautiful this Creche of quaint design and peasant carved wood figures will give your Christmas decoration scheme a crowning touch, 15 in. long and 12 1/2 in. high. Complete as pictured \$8.50. Shipping charges collect.

Carbone
342 BOYLSTON ST., BOSTON



"PINEY CHIPS"

A marvelous fire-place kindling from the gum cups of our Long Leaf Southern Pines. So easy to order—so delightful to use.

A Natural Woodsy Gift

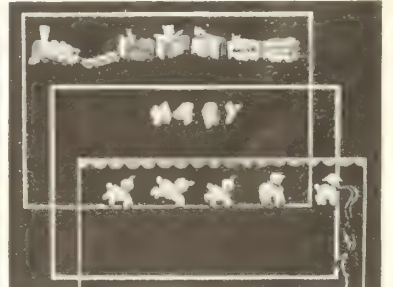
These "Chips" are pieces of wood, bark, small pine cones and needles that have fallen into the "gum cups" and become saturated with resin, pine oil and natural turpentine. Later boiled at the "Still" they come out dry and clean and sparkling. No wonder at the touch of a heated PINEY CHIPS are out—with a long lasting flame, to start the logs without paper or small wood. Colorful and rustic—attractive on the hearth and in the fire.

DIRECT FROM OUR TREES

5 lbs. (15 fires) \$1.00
25 lbs. (75 fires) 2.75
100 lbs. (A winter's supply) 3.90

All shipping charges paid in U. S. A. E. The address you tell us. Check your post paid order.

Littletree Company
Big Bayou
Warrington, Florida



Children will love these

CELLULOID TABLE MATS

with a bright colored menagerie train or scampering white lambs or their own names importantly painted in red or blue. Mother will thank you for their practical appeal. Size 11 1/2" x 17 1/2", \$2.25 Each, Postpaid

A booklet of famous Bleazby gifts sent on request.

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Dancing Girl

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Illustrated brochure

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Garden

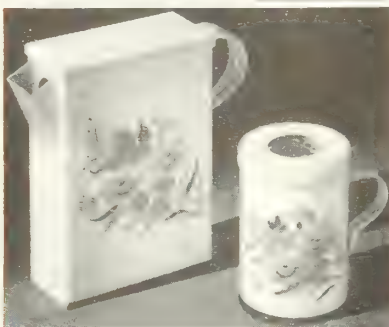
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Illustrated brochure of distinctive bronze, lead, marble, terra-cotta, etc. on request.

Galloway Pottery on display

Erkins Studios

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\$2 FOR BOTH, postage all paid, and a charming gift if we ever saw one! A soap flakes box slides into the square container—a can of cleanser into the round one. Just one of many nice small gifts at **WOMRATH'S**, 813 Madison Avenue, New York. Write for our gift catalogue to Dept. G.

40 shops in or near N. Y.

BIRD BATHS to your garden loving friends

A Bird Bath, useful also as a feeder, makes an enduring gift. In stony gray or light red Terra Cotta, these shown are \$5 each or \$7.50 if lined with turquoise glaze.

Send 10¢ for booklet including other suggestions for Garden, Sun Room and Terrace.

GALLOWAY POTTERY

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FOLDAWAY TABLE

You will find a myriad of uses for this handy foldaway table. . . . Extends to 24" x 19" and stands 29" high.

Perfect for breakfast beside your bed . . . Chinese checkers . . . writing notes . . . cocktails or tea.

Beautiful walnut or mahogany finish. . . . Price \$6.50, express collect. Send check or money order to:

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DISTINCTIVE GARDEN, TERRACE, SUN PARLOR and YACHT FURNITURE



Moderately priced rattan and leather chair. Sturdy 3 pc. suites from \$39.75. *Exposition au specialty*

Illustrated Catalogue. Freight Prepaid to Florida.

GRAND CENTRAL WICKER SHOP, INC.

217 East 42nd St., New York, N. Y. MANUFACTURERS

GIFTS FOR BIRD LOVERS



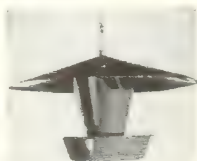
Mitchell ALL-METAL BIRD FEEDER

Standard Type \$1.50 Postpaid

These Merry-go-round feeders protect the birds from cats and other enemies.

Approved By Audubon Society. Neat—Emerald green finish—Attractive

Automatic Type Self Feeding ALL-METAL BIRD FEEDER \$2.75 Postpaid U. S. A.



HUMMINGBIRD FEEDERS

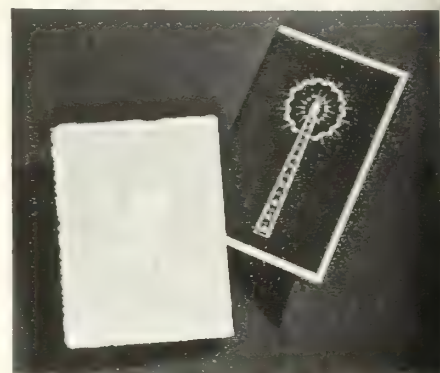
5 FOR \$1.00 Postpaid

Wild Bird Supplies

CHAS. M. MITCHELL So. Lancaster Box 295 Mass.

SHOPPING AROUND

HOLIDAY notes having significance their very own. The "candle" paper comes in deep vivid green, midnight blue and Christmas red, while the "Christmas berry" design is in smart pastel shades of blue, rose or green. Each box contains 10 double sheets and envelopes. Price: 75c. 4 boxes for \$2.50. Yale Barn, E. Canaan, Conn.



WHAT could be smarter than this "cocktail for four" set in sparkling crystal, accented by a two- or three-letter sandblasted monogram? The footed glasses hold 3½ oz. and the shaker has a screw cap and chromium top. Merely \$3.00, postpaid anywhere in the United States. Monogram Glass Co., Inc., 725 Oakton St., Evanston, Illinois



SEVENTH heaven for the epicure is the four-way "Buffeteer" that can serve forth a whole dinner practically single-handed, from petite marmite through crepe suzettes. It includes a 2½ qt. casserole food warmer, 3 pt. chafing dish and 10" crepe pan—all to fit the alcohol heater. Set of four pieces \$32., Bazar Français, 666 Sixth Ave., N. Y. C.



CRYSTAL CANDLE LAMPS

A QUAIN REVIVAL FOR MODERN TABLES

8½ IN. HIGH \$3.00 THE PAIR POSTPAID

CANDLES INCLUDED SMART FOR MANTEL BUFFET OR TERRACE

GILMAN, Inc. Ardmore, Penna.



SWANK ECONOMY IN CHRISTMAS TIE-UPS

Buy our PURE SATIN RIBBON—in lovely Christmas red—in 50 yard bolts. It saves money and useless remnants. In two widths:

7½" (=2) per piece 50 yds.—\$1.75

5" (=5) per piece 50 yds.—\$2.50

Also delightful Christmas wrapping papers. Many designs. 3 sheets, 20" x 30", at 25¢ a packet.

Order today by mail

THE ORIGINAL THREAD AND NEEDLE SHOP 671 Boylston St., Boston, Massachusetts

Send for our Christmas letter of instruction with the family.

HOUSE & GARDEN

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In the Next Issue— The Gardener's Yearbook, Awards in Architecture



The Gardener's Yearbook

You must remember the previous Gardener's Yearbooks prepared by Richardson Wright, outstanding horticultural authority as well as editor-in-chief of HOUSE & GARDEN. These have come to be an important event in the gardening world. They start off the season with a colorful fanfare of gardening pictures and practical information. Don't miss the stunning photographs in full color which enliven the meaty pages of this little gardening encyclopedia.



Prize-Winning Houses

All year long, HOUSE & GARDEN conducts a competition to decide the winners in its annual Awards in Architecture. Architects from all over the country submit their outstanding houses and the best of these are published in the magazine. A jury composed of noted architects has recently decided the prizewinners in our 1939 competition. These will be published in our January issue.



How to Plan

The practical HOUSE & GARDEN brings you in January two important planning features. The leading article in the First Section is devoted to the latest conceptions of home planning. The prizewinning houses in our 1939 Competition will illustrate the fundamental points of this authoritative article. At the same time the leading feature of the January Second Section will be How to Plan and Plant Your Garden.



Table Setting

Another excellent feature of our January issue will be an article—splendidly illustrated—which tells exactly how we design those outstanding table settings which have become so tremendously popular with our readers. We know that every woman will want to read this article.

WHAT AN EXQUISITE DINNER CLOTH! IT LOOKS LIKE A MUSEUM PIECE! IS IT AN HEIRLOOM?

NO, IT'S A QUAKER LACE CLOTH BUT THE WAY IT WEARS I EXPECT MY DAUGHTER TO INHERIT IT!



A GLORIOUS GIFT

...A THRILL FOR YOUR HOLIDAY TABLE

U. S. Design Pat. Apr. 17, 1940

Quaker Dinner Cloths

inspired by heirloom laces . . .
alone have all these features

Past masters of the lace-making art were the weavers of ancient Florence. The present masters? When you see this exquisite Florentine lace dinner cloth Quaker, you'll say that honor belongs to our Quaker craftsmen. For this lovely cloth, patterned from a 17th-Century design, woven of fine long-staple, comb Sea Island yarn that defies time and laundering, may well be a future heirloom. Correct for formal or informal use, it distinguishes your table . . . gives it an air of dignified individuality . . . marks you as a clever, creative hostess. On one of many beautiful Quaker Dinner Cloths, you can see it at all good stores.

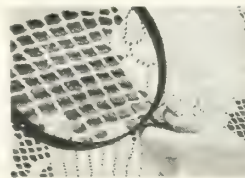
If this particular pattern is not available, order by mail. Specify No. 1730. Size, 72 x 90. \$18. Napkins, \$1.25 each. The Quaker Lace Company, 330 Fifth Avenue, New York.



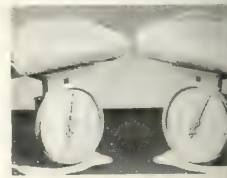
Spots can easily be removed from Quaker Lace Cloth. Simply wash in warm water, then rinse in cold water. The cloth will come out as white as when it was first made.



It is unnecessary to stretch or shape a Quaker Lace Cloth. After it has been laundered, lay it flat on the wrong side while it is still damp.



Three thread construction gives all Quaker Lace Cloths extra strength, extra beauty, extra life. It locks the mesh, makes it resist wrinkles, keep its shape.



Compare the weight of Quaker Lace Cloths with others. In some instances, because of superior yarn and construction, Quaker Cloths weigh twice as much.

The Bulletin Board

Bi-Sexual Wrapping. Women, they say, can stand more pain than men. It is probably for that reason women are assigned the duty of wrapping Christmas presents. They also have more fanciful ideas, more capacity for disguising a gift in trick paper and complicated bows. These God-given faculties are conceded to the female of the species. Even the most sentimental, the most henpecked of husbands wouldn't deprive his wife of the pleasure of wrapping the Christmas gifts.

But there's one thing women can't do to perfection—tie a tight knot. They require the finger of a third hand to press down on the twine. This is a man's job. Consequently, the husband should always be present at wrapping time, close at hand for the female cry of "Finger!"



Petunia City. At last it has come! We knew it eventually would. Let Atlanta adopt the peach-tree blossom for city flowers and plant its streets to this ethereal Spring glory, let Rochester boast of its lilacs and Portland choose the rose and Reno the bleeding-heart. Now Kankakee, not to be outdone, has chosen the petunia as its official flower. The garden department of the Kankakee Women's Club put the steam on the city fathers until they agreed. The slogan that won over this civic endeavor, chanted from doorway to doorway in Kankakee, was: "Two petunias in every pot."

Sectional Beauty. For over a year now HOUSE & GARDEN, by publishing special issues, has presented to its readers the essence of the architectural beauty found in several sections of this country. Williamsburg, Charleston, New England and recently the Deep South. Other sections clamor to be shown.

The purposes of these sectional glorifications are obvious. We have the beauty; some is known and appreciated in its immediate locale, but not so well known to outsiders. We have noble traditions in architecture, which are worth recalling in this age which would throw architectural tradition out the window. These evidences of good taste and fine living are part of our heritage. The capacity for enjoying them is essential to the culture of educated people.

They may be—these fine homes—the high water marks of a civilization that is ebbing. Perhaps our appreciation of them may help to keep that civilization alive.



Squirrels in the Belfry. These Winter nights let the house settle down to its rustic peace and the wind cease souging through the bare branches by the bedroom window and sleep just begins creeping up the counterpane—then between the walls there starts a fantastic and macabre racket. Squirrels—and Heaven alone knows how they get into a house—skid down the rough plaster squeezed between the old lath. They climb up and hurry down again. Their conversational squeaks penetrate the wall.

In what hidden depths of a country house do these rascals hide their Winter stores? By what subterranean passages do they creep in, these chill December nights? Sleep finally enfolds us, sleep, gentle sleep—and the realization that we have very indistinct notions about squirrels.

Giddy Shutters. Time was when the shutters of a house were meant to be closed against attack by night. Then as life grew safer, they became decorative appendages to windows. Today moderns would do away with them altogether. And yet some of us would as soon see a man without ears as a window without shutters.

Who was it and when did the custom first start of painting shutters in giddy colors? New England homes, as if leaping the inhibitions of the past, break out into violent blues or raspberry. Little seemingly white houses must deck themselves in orange shutters and the violence of red, like little old ladies suddenly gone vain and worldly in bright-colored clothes.

Even in the past an occasional bold spirit would deck his house with giddy painted shutters. There was John Watson who came from Scotland to Amboy in New Jersey about 1715. John aspired to the finer arts—painted pictures and collected them. His house was of wood with shutters painted with the heads of heroes and kings.

Unregarded. Ears dimmed with the noise of guns and the raucous boasts of conquerors must strain these days to hear the cry of the Babe. We have to stop to remem-

ber it. We have to remain very still if we are to hear it. "How silently, how silently the gift of God is given!"

And, if only for one day out of all the days of this troublesome year, those that are small become great and the proud are scattered in the imagination of their hearts and the humble and meek exalted. As of old, so may it be this Christmas—

Then did the day of the simple kin
And the unregarded folk begin.

Noel! Noel! To you all—to old and young, to the manservant and the maid-servant and the stranger within your gates, House & Garden wishes a most Merry Christmas.

Golden Sickle—Golden Locks. According to one of the legends about mistletoe—and no other plant has so many legends gathered about its hoary head—it had to be cut from the oak on which it grew with a golden sickle. This was long before nations went off the gold standard. Today maidens with black hair can be kissed as efficaciously beneath a mistletoe twig as maidens with golden locks, showing what time does to the associations of a fine old legend. Also this sacred mistletoe was never allowed to fall to earth; it had to be caught in a clean white linen sheet.



Benjamin and the Willows. There was a time when Philadelphia, besides being the City of Brotherly Love and able to prove it, could also boast of its magnificent willows. It seems that Benjamin Franklin, whose eagle eyes rarely missed much, saw a twig sprouting in a basket brought ashore from the hold of a ship. He carried it away and presented it to Mrs. Deborah Morris, who, being a good gardener, propagated it. The tree first flourished in her garden at Fair Hill. From its increase came the Philadelphia willows.

Little Boxes. There's many a worse weakness for women than collecting boxes. Whenever we meet one who confesses to the little-box complex we have a notion that she's domesticated and normally feminine. Little patch boxes, beloved of a great lady from days gone by; little china boxes that ask you to "Remember the giver"; little snuff boxes that old gentlemen once tapped with their bony fingers; minute boxes to hold a dab of cheek coloring. How collectable they are! How feminine!



*"Lots of deck space and glass was my way
of bringing outdoors indoors"*

I really live in the country



I planned my house for country living, not just to pay tribute to traditionally accepted notions -

Mrs. Sydney Bowman

A HOUSE & GARDEN editor recently visited the handsome new home of Mr. and Mrs. Sydney Bowman in Marin County, near San Francisco, Cal., and persuaded Mrs. Bowman to write the following article and descriptive captions. The pictures, in color and in black-and-white, are by the noted photographer, Edward Steichen.

OUR house grew out of a paradox: many people have a home in the country, but they still never live in the country. Many move fifty miles from the nearest shops and yet, by the very nature of their homes, remain on the Avenue. I wanted *really* to live in the country.

To do that, we visualized a home on intimate terms with the country; fitting into the country, not imposing upon it; a house which, by its design, would draw the country close and make it an integral part of daily life.

This, for the moment, was as far as we let our thinking go. And we did not start with preconceived ideas of design. The starting point had to be the location.

The proper site, we assured ourselves, would not be difficult to find. We had already fixed on the general location. It was to be somewhere in Marin County, just across the Golden Gate Bridge from San Francisco, reached in about twenty-five minutes by motor from the heart of the city. And surely, in such a beautiful section, with so many attractive sites it would be easy to find something.

But that was just the trouble. There were so many to choose from that we found ourselves floundering in indecision. And yet it was surprising how suddenly we made up our minds when finally the right site did appear.

It was so unmistakably right: a saddle-back hilltop, hooded with stately old oaks, madrones and toyons, overlooking two deep valleys, the village of Ross nestling on the floor of one, the picturesque city of San Rafael on the other. Beyond stretch miles of undulating hills, densely covered with rich, vivid green foliage.

Rising among them, like some watchful old patriarch, Mt. Tamalpais stands directly before us. From its summit is visible a breath-taking, world-famous panorama of ocean and inland and the rugged California coast, which in the near foreground bends its long line inward to make the bridge-spanned loop of San Francisco Bay.

Once we found the location, we gave it our absorbed attention. With Architect Gardner Dailey of San Francisco, we began to develop a house for our specific needs, whims and way of living. Under his guidance and careful supervision our dream gradually took shape and the plan of the house emerged.

We moved into our house last Spring. And we found it all that we hoped it would be. We wanted to live in the country and we really do. And on that point all who visit us seem to agree. For they invariably experience just what was planned—a feeling that, though under a roof, they are still out among the flowers and trees.

The placement of the house itself does much to produce this effect. It rests on its hilltop in such a way as to give a sense of complete seclusion. And its approach is arranged so that none of its architectural features are prematurely disclosed.

From the large entrance court, a redwood picket fence conceals the house. Through the door, you step into a long gallery. [For the plans of Mrs. Bowman's house see page 76.] To the right, in a recess, there is a large, tumbling tropical plant. The left side, extending the full length of the gallery, is a wall of glass. And here an illusion begins. The greenery and sunlight and coloring within the gallery merge with the foliage outside. You have a curious feeling of being more outdoors than in—of walking through rather than alongside a garden.



If this picture gives the impression of dining outdoors, it conveys exactly the feeling I wished our garden-dining room to have. The table is modern, chairs traditional—a balance I maintained in all the furnishings.



The benign old Chinese figure above the mantel and the bronze circus elephants are in the congenial spirit which pervades the living room. The comfortable sofa has two others, slightly smaller, facing it, behind the table.



The out-of-doors pours into Mr. Bowman's bedroom through large areas of glass. To make this a utilitarian room was no easy task. It is the only one in which I felt it was necessary to use modern furnishings throughout.

This feeling of outdoors continues as you follow the "L" turn of the house and enter the living room. This room is open, simple in line and color, its tall ceiling and ample proportions giving it a real feeling of great spaciousness and livability.

Sunshine pours in through large areas of glass, framed in doors and floor-deep, sliding windows. You go out on a broad balcony with scarcely any feeling of transition. And here you find yourself literally in the midst of the woods. Madrones, with their peeled, sandy-pink trunks, and oaks, some of them a hundred years old, hover over the balcony. Informal plantings of shrubbery and paths of redwood merge without demarcation into the native thicket, which in turn stretches down the slopes of the valley and for miles across the rolling hills.

Here the reason for the "L" shape of the house becomes apparent. The main mass of the building at first follows the contour of the property. Then, by giving it an "L" turn, Mr. Dailey faced the house directly into the long vista that ends on the peak of Mt. Tamalpais, thus making the most of the view.

This is accentuated by the lines of the spacious brick terrace. In the far corner is a circular look-out that projects with a thrust over the garden, reaching out toward the trees, definitely emphasizing the view location. Our liberal use of porches and balconies is due to the influence of Hawaii, where we spend a part of every year and where so much gracious outdoor living prevails.

The outdoors-indoors atmosphere is also sustained when, instead of entering the living room, you turn from the gallery to the right and go into what we call our garden-dining room. For here again, glass almost completely encloses the room on three sides, merging a sunlit interior with a sunlit terrace, arched by trees that pattern it with shadows. By an unusual commingling of furnishings, it has been made a room of many uses. And it surrounds them all, even our dining, with the delightful atmosphere of a garden. (Continued on page 76)



A profile view of the house, showing enclosed front garden terrace and glassed-in gallery.



This broad guest-room window opens on one of the sun-decks overlooking garden and hillside.



ABOVE: The living room windows frame a great outdoor mural. Inside, the lines of the room, its furnishings and outdoor colors make a setting that, I feel, emphasizes the indoor-outdoor relationship I tried to achieve

RIGHT: Behind Japanese oak woodwork to the left of the fireplace is a recessed compartment for firewood; to the right, one for the radio. Thus I was able to make interesting woods serve practical ends in the living room

BELOW: Through the large sliding door of my bedroom I have a breathtaking view of Mt. Tamalpais and the valley below. By color arrangement and simple furnishings I believe I have brought the vista right into the room



KODACHROME'S BY STEICHEN



*I mixed modern and
traditional — freely*



Christmas Turnabout

Individual as your Christmas cards, sparkling as the wine that's to go in those festive goblets, is our holiday table above. Its scheme of traditional merry Christmas colors varies from the usual—our reds are flame and coral rather than fire engine, our greens are rich and soft. Against a Marghab linen cloth, plates of Royal Copenhagen porcelain are bright with native Danish flowers, each different. Orrefors crystal goblets in "Astrid" pattern reflect the sparkle of sterling silver—tall candelabra, low round bowl, "Cactus" pattern flatware. All from Georg Jensen. The brilliant centerpiece flowers are gerberas

The Untidy Sky

ONCE there was a man who, loving to study the stars at night, hoped he might pass on to his little daughter some understanding of the allure that stars had for him. Each evening before bedtime, he took her into the garden and held her in his arms while he pointed out the Great Dipper and the Little Bear and the North Star and Venus glittering like a jewel and other brittle, smouldering planets and the awesome sweep of the Milky Way across the heavens.

The tot, overcome with it all, said very little. Finally one night, waxing poetic over the vast display, he whispered, "Isn't it gorgeous, my dear?" And she, being a prim little body, answered, "Yes, but the sky is *very* untidy."

That's how the world looks to most of us grown-ups today—disordered, blinding, confusing, hopelessly jumbled, disgustingly untidy.

We who live in the security of homes, who can sit by quiet firesides these Winter nights and watch the orderly progress that goes on within those walls, we are bewildered once we step beyond them. Brute force would seem to be kicking into oblivion the ant-hills of our civilization—and we needs must scurry around to build them up again.

It is difficult to believe that these evidences of our civilization so carefully cherished by so many generations, these common, everyday, charming little domesticities that make up the fabric of our American home life, should be threatened. A bird singing in its cage in a sunny window, a woman fussing with her house plants, a man tinkering at a carpenter's bench below-stairs, a lad puzzling over a stamp album, a daughter learning to cook—it is difficult to believe that war should ever threaten their safety. Most of us have been taught to hold that the blessings of the Beatitudes are reserved for those who follow the common pursuits of meekness, mercy, purity and peace. Why then should half the world be at the other half's throat?

Beset by these confusions and conflicts, we desperately seek a formula, a pattern that would prove to us the sky isn't so very untidy after all. Perhaps the first step toward that formula is to believe that, once on a night, in our untidy sky, a star did stand still.

The simple wording of the Christmas legend runs, "the star came and stood over where the young child was". It had been leading the wise men for some time. They had heard rumors of a newborn king and

naturally went to Jerusalem to ask for his whereabouts, for they had seen his star in the east and had come to worship him. The rumor they told troubled not only Herod the King but all Jerusalem besides. Herod, who would tolerate no usurper to his throne, summoned the priests and scribes and demanded to know where the prophets said this new king would be born. They all answered, "Bethlehem". Then Herod, after the manner of secret diplomacy of that day and this, called in the wise men and consulted with them privately, told them to go and find out if this rumor was true, and then come back and report to him. As they departed, "to the star which they saw in the east went before them, till it came and stood over where the young child was".

Stood over what? A stable, a manger. A babe, about whose birth some shepherds in a field, watching their flocks by night, had already been told, and had hastened to see if it were true.

In this confusion of rumors, each of them heard the news according to his own grasp of the supernatural. To shepherds, long accustomed to watching the untidy sky and seeing the unseeable, by an angel. To wise men, used to studying the heavens for portents, by a star that moved as never a star before, a star that led them and finally came and stood over the spot where their journey should end.

The second step that may help us recognize the things which belong to our peace is to realize that to no two persons is the supernatural revealed in the same way or time or circumstance. To some it may come unexpectedly—while working in a garden or walking along a lonely road or waiting till traffic lights turn from red to green. It is almost as much a thing of the street as of the stars. Some seek it and spend years in the seeking. It can be as easily grasped by the unlettered as by the wise. He who is "as fully and intimately present with the tomtit as with the Milky Way" shows each man his star according to his capacity for picking it out of the confusion of an untidy sky.

But in whichever guise it comes, in whatever place or time, we can be certain there is only one course to follow after that. At the first Christmas wise men and shepherds alike hastened to worship. Men as learned as savants and as simple as shepherds do the same today. Out of a tumultuous world this star alone can lead to peace on earth. RICHARDSON WRIGHT

A study in Silver

Modern plate creates new beauty from the decorative curves and motifs of its ancestral England

BUSTLES are back in fashion, Victoriana haunts the living room and we pour tea again at five. Not only that, but we pour it with a measured elegance that stretches from our Gay-Ninety tea gown to the tea set before us that suggests grandmother's "at homes".

The same elegance appears in all our manners and in our entertaining, from the simplest buffet supper to the most lavish holiday festivity. And one of its manifestoes is in the growing demand for larger and more important pieces of silver—properly to hall-mark these state occasions.

In the photographs on these two pages we give you five settings typical of this new mood of entertaining. The hollow ware pieces shown, worth a king's ransom if they were solid, are silver plate scaled in price to meet more modern budgets. And we include such individual perfections as the small bowl at top of this page, as well as the more imposing tea, coffee and punch services.

In design, most of the hollow ware we have selected stems from early English patterns. For it was in England that the process of Sheffield plating which was to revolutionize the silversmith's art came to light—in the middle of the 18th Century. At that time, one Thomas Bolsover discovered the fine effects to be had from overlaying in a certain way a heavy design in copper with thinner, more malleable sheets of silver, and fine Sheffield silver was born. Prized by connoisseurs today, Sheffield plating is responsible for many of the loveliest of old English designs and for many refinements of service which still persist in our tradition. But the 19th Century brought in a new and more efficient method of plating. And the perfection of modern silver plate was begun.

Today many of the old designs have been skillfully re-adapted to contemporary uses; many others have been varied and improved upon. And we, heirs to all that ancient craftsmen and modern artistry can devise, may choose a punch bowl large enough for a robber baron's ancestral hall, a coffee service that looks as if it might have belonged to a conqueror, a tea set worthy of Victoria herself—all in "modern" silver plate. (All room settings are by courtesy of Manor House.)

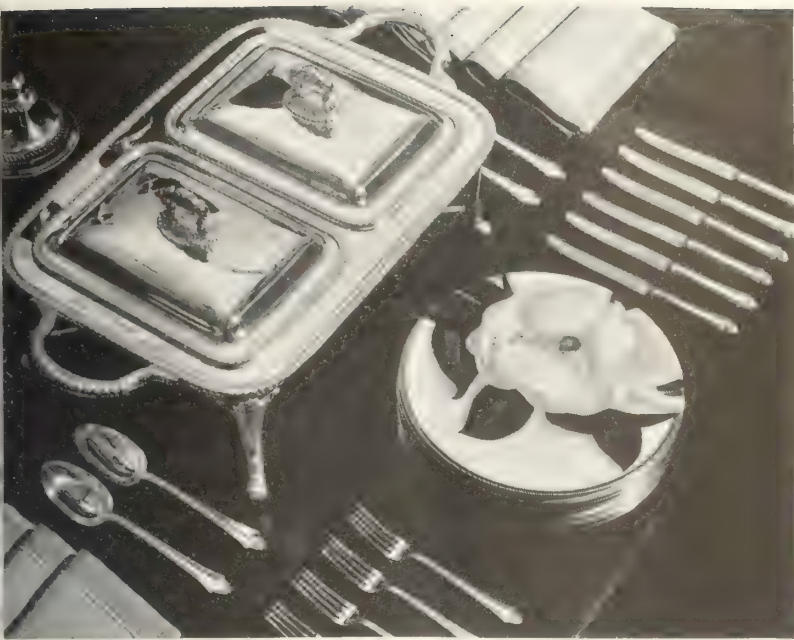


As backdrop for your prize flower arrangements or for a still-life of Autumn fruits. Reed & Barton's gracefully curved and beaded bowl in silver plate

NYHOLM



Tea in the English tradition, complete with buttered scones, thick Devon cream and bread cut to transparent thinness, is one of civilization's pleasantest gestures. Especially when it's accompanied by such a silver service as this one, in Community Plate's graceful "Old English Melon" pattern. Teacups and plates are ivory Syracuse china with moss rose centers in the "Victoria" design. Teaspoons and cake forks, "Lady Hamilton" design, are again Community Plate. Napkins, Mosse




ABOVE: Planned with imagination, served with verve, buffet suppers are infallible. Serve yours from Gorham's double entrée dish of silver plate; twin flames beneath keep menu hot. "Camellia" plates; Harvey Smith & Chas. Willis, Atlanta. Gorham sterling "Late Georgian" flatware. Napkins, Mosse

RIGHT: After-dinner coffee served clear, hot and strong before the open hearth. Reed & Barton copied the graceful pot, cream pitcher and sugar bowl in silver plate from their century-old service in pewter. Sterling spoons are their Francis I design; "Georgian" cups, Worcester Royal porcelain

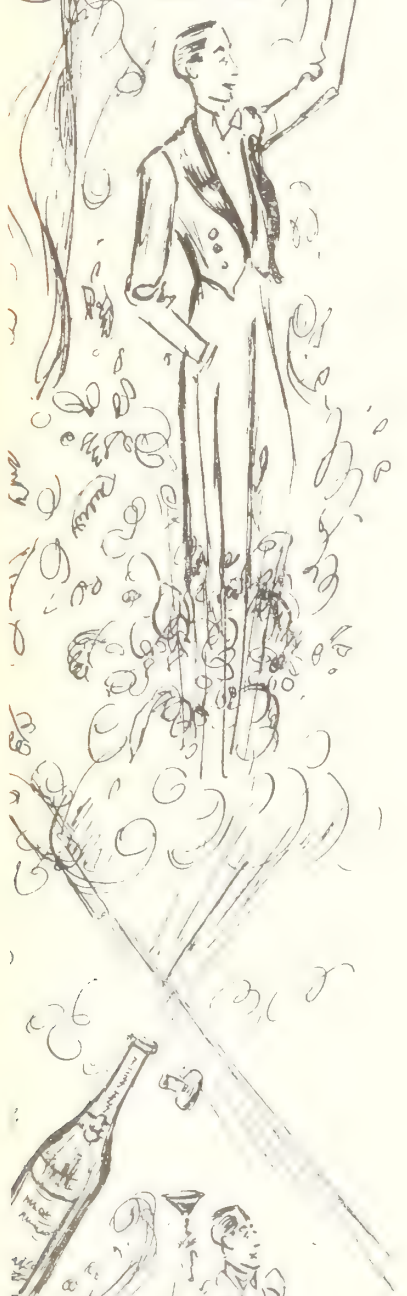
BELOW: For holiday merrymaking, eggnog made after your grandmother's recipe and ladled forth from this lavish bowl of fluted silver plate. In tradition old as Yule logs and English holly, its design matches that of the punch cups, tray and candelabra. All, silver plate by R. Wallace





The Amiable Season of Punches

by Richardson Wright



THE amiable season of punches is approaching. Imagine Christmas and New Year's visiting without being offered that gesture of hospitality—a glass of punch!

The forehand host can mix the ingredients (except the charged water—which always goes in last) and have his punch essence bottled a few days before the crowded holidays break on him; in fact, the various parts will make for a better whole if they have been “keeping company” a while. Here are three punches:

BURGUNDY PUNCH. Ingredients: 2 bottles of Burgundy, the zest (outer skin) of two large oranges, juice of half an orange, $\frac{1}{2}$ pint of boiling water, 1 cup of granulated sugar. Method: pare the zest from the oranges in thin slivers, put in a bowl, add sugar and boiling water and allow to infuse for fifteen minutes. Add the orange juice and the wine. This should be served hot, with a quarter slice of orange stuck with clove. The proportions make punch for twelve. It is designed for a cold day.

BACK BAY RUM PUNCH. Ingredients: 1 bottle of Jamaica rum, 6 small glasses of Cognac, 3 small glasses of Madeira, 1 dozen large limes or 2 dozen small ones, 1 jar of Guava jelly, 1 pint of green tea, lump sugar. Method: Rub lump sugar on limes to saturate it with the lime oil. Dissolve two-thirds of these lumps in the tea and add the juice of the limes to the last third. Dissolve the Guava jelly in a pint of boiling water. Mix these together and add the rum, Madeira and Cognac.

BRANDY PUNCH. Ingredients: 3 quarts of brandy, $\frac{1}{2}$ pint of Jamaica rum, 1 gallon of water, juice of 6 lemons, 3 oranges sliced, 1 pineapple

pared and cut up, 1 gill of Curaçao, 2 gills of raspberries, Falernum to taste. Method: mix the brandy, rum and Curaçao, add the water, Falernum, lemon juice and fruit. This should be poured over a block of ice when serving.

One Christmas Eve, Art Samuels (on whom be peace!) arrived at our door bearing a large basket. On its handle was pinned a card with these greetings:

“Had I been asked (which I was not) by HOUSE & GARDEN, in the December issue, what I would like for alimentary Christmas remembrances, I would have replied—and in fact do—as follows:

“I would like a bottle of Reserve des Papes, one of the great Rhône wines, of the vintage of 1911, if possible. To accompany the game (if any).

“A bottle of Eau de Vie de Framboise, preferably 1865. To glorify a compote of fresh fruit or, better still, *fraises des bois* out of season.

“A Swedish flask filled with an 1885 brandy from the private cellars of Noel Isnard at Montfavet près d'Avignon. To be sipped reverently with the coffee.

“A true Norman Camembert with what is left of the Chateaufort.

“A loaf of French bread to bear the Camembert.


“A cold bottle of Piel 1883 to top me off at midnight!

“And so to bed after a Happy Christmas and with dreams of the best of New Years to come.”

The basket, God bless him, contained each of these precious items.

It was all very amusing for G. K. Chesterton to declaim that he (Continued on page 68)





The Gourmets' Christmas Revel

by June Platt

IT is a fanciful idea, I suppose, but I have been having such fun keeping myself awake nights, wondering and wondering what would happen if a group of famous gourmets of the 17th and 18th Centuries—shall we say, Brillat-Savarin, Grimod de la Reynière, Marie-Antoine Carême, Alexander Dumas (père), Gioachino Rossini, the Baron Brisse, Charles Monselet, Jean-Jacques Cambacérès, the Marquis de Cussy, the Prince de Bénévent Talleyrand, Fulbert-Dumonteil, Joseph Berchoux, and François-Joseph-Victor Broussais—were suddenly to find themselves back on earth for the Christmas holidays, surrounded by an abundant supply of all the most precious ingredients in the world destined to be transformed by their respective talents, into a meal worthy of their own participation.

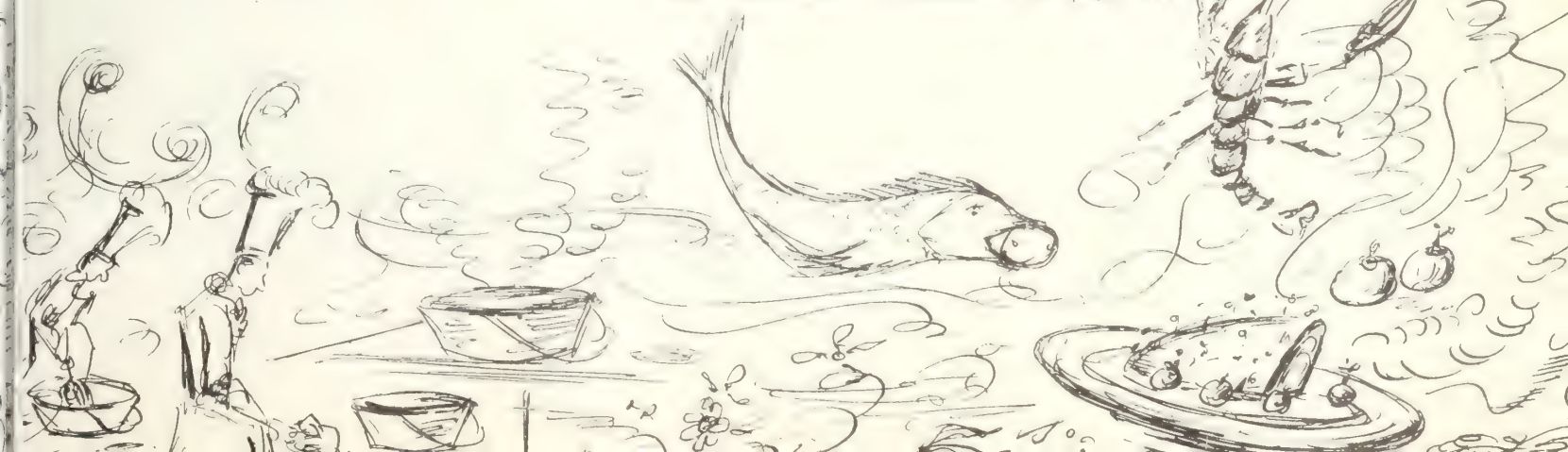
Just imagine with what fervor Carême, king of pastry chefs, would tackle his allotted responsibility, "Les Pièces Montées et Glacées" (monumental masterpieces of pastry and confectionery), his talent for which was inspired by his study of antique architecture in the Emperor's library. Do you suppose he would have forgotten how to wield the pastry-bag? Of course not! And what prank do you suppose Grimod de la Reynière would think up for the bewilderment of the guests who were to be invited?

And, speaking of guests, which of our present-day gourmets do you suppose would be invited to the party? Lucius Beebe, of course, and our own Editor, Richardson Wright, and André Simon, and Julian Street, and the Baron G. S. Fougner, and J. George Frederick, and Frederick S. Wildman. To be really polite, though, they should ask us all, don't you think?

I sincerely hope, however, that when the time came to plan the menu, Brillat-Savarin would be overruled by Grimod de la Reynière and the others. For I wouldn't put it beyond Savarin to repeat mischievously his famous gastronomic tests on unsuspecting, self-respecting, self-professed gourmets by wickedly watching their facial reactions when confronted with one of his three famous test menus, namely: Test number one—"A large fillet of veal, well-larded with bacon, done in its own gravy. A country-fed turkey stuffed with Lyons chestnuts. Fattened pigeons larded and cooked to a turn. Eggs dressed *à la neige*. A dish of sauerkraut bristling with sausages and crowned with smoked Strashbourg bacon."

Test number two—"A fillet of beef underdone in the middle, larded and done in its own gravy. A haunch of venison, accompanied by a gherkin sauce. A boiled turbot. A leg of mutton *présalé*. done *à la provençale*. A truffled turkey. Early green peas."

Test number three—"A fresh fowl of about seven pounds, stuffed with truffles till it becomes almost round. An enormous Strashbourg pâté de foie-gras in the shape of a bastion. A large Rhine carp *à la Chambord*, richly dressed and decorated. Truffled quails with marrow, spread on buttered toast *au basilic*. A river pike, larded, stuffed, and smothered in a cream of crayfish, *secundum artem*. A pheasant done to perfection, with his tail-feathers stuck in, lying on toast *à la Sainte-Alliance*. A hundred early asparagus, each half an inch thick, with sauce *à l'osmazône*. Two dozen ortolans *à la provençale*. A pyramid of vanilla and rose meringues." (For further particulars on these tests see (Continued on page 67))



Bulbs for Flowering Indoors

Practical directions for raising these tender flowers in a sunny window

By Georgena Humble

GAY flowering bulbs may brighten the home and fill the window garden with cheer during the entire rest period of the outdoor garden. Many varieties of bulbs of easy culture show fine blooms starting early in December. Other varieties carry through March and April. Most any one following a few simple directions may be assured of success with bulbs.

Then, too, bulbs may be relied upon to produce colorful, fragrant flowers, the blooming period of which may be controlled for any desired time, especially during the season of short sunless days, when house plants appear less vigorous and therefore less attractive; and need to be supplemented or replaced with new ones.

The entire blooming plant, compactly stored in embryo in the bulb, awaits conditions to favor its growth. Each bulb, properly matured by the grower, develops only the flower formed within it while ripening. For this reason, it is important to select a high quality of well-ripened bulbs, which are distinguished somewhat from poor ones by their firmness, heaviness and substantial texture.

Most bulb blooms are richly fragrant and have a wide range of colors. They should be considered in two groups. The first includes the tender varieties, such as paper-white narcissus, which cannot endure frost. The second group of hardy varieties includes tulips, hyacinths and daffodils, which make better blooms after they have been subjected to low and freezing temperatures.

Among the tender bulbs are some that mature quickly, such as Chinese sacred lily, which is a narcissus and not a lily, paper-white narcissus Soleil D'Or, sometimes called golden yellow paper-white, which is best started in late January or early February. Others, as freesia, ixia and amaryllis require a longer period.

The first three mentioned above are among the simplest to cultivate and will bloom in three to seven weeks after planting. More time should be allowed for development in the early Fall and less as the season advances. Those started in October and November take six or seven weeks, in early December from four to five weeks, and by January they come into flower in three weeks.

These bulbs are grown in bowls or other appropriate containers that will hold water. They are set in pebbles with a few pieces of charcoal to absorb impurities, or they may be planted in peat moss or fiber which encourages rapid root growth and retains moisture. Pieces of tuffa rock, attractive stones or pebbles placed around the bulbs prevent them from pushing out of the rooting medium.

The bulbs are planted so that they do not touch each other, and to a depth to allow the top part or about one third of the bulb above the surface. No fertilizer is needed. Put sufficient water in the container to cover the lower part of the bulb. As this evaporates or is absorbed, add more water, using just enough to retain a damp moisture around the bulbs.

Place in a cool, dark, airy place, out of draughts, to remain for about ten days, or long enough to establish a good rooting system, and for the tops to indicate a fair start. Then bring them to the light gradually, keeping them subdued until the yellow foliage which has been formed in the dark becomes normal green, at which time they may be set in the sunny window for the flowers to open.

Better results are obtained if the bulbs are not disturbed too much by changing them from one place to another. (Continued on page 75)

WALTER WILFONG

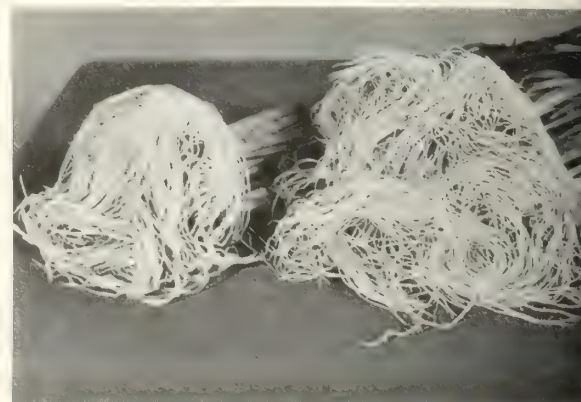


Ixias, or African corn lilies, come in blues, yellow, purples, scarlets and carmines. Grow it as you would crocus

HUMBLE



Calla lilies are planted 1 each to a 6" pot in rich soil. Place them so as to expose the top of the bulb. Bring to a light warm place after growth starts



Paper-white narcissus grown in pebbles or peat make an amazing root growth. Allow them to root well before bringing them to the light and forcing



Amaryllis bulbs are planted with a third of the bulb exposed and 1" of soil between bulb and pot rim. Keep in dark four weeks and bring to light and heat



A bulb window can be fascinating in Winter. Bulbs can be brought in to bloom in succession. Here are clivia, narcissus, hyacinths and callas blooming together and making a colorful display



A pot garden of heralds of Spring anticipates that season by several weeks. In this group are pale lavender *Crocus tommasinianus* (front), snowdrops, *Galanthus elwesii* (right) and the yellow Winter aconite, *Eranthis hyemalis*



Yellow trumpet narcissus are the type generally forced, as they are early flowering. They can be brought indoors to bloom at successive intervals



MIDDELEER



Many levels of color

On the country place of Mrs. A. C. Charles is a square sunken garden designed for many kinds of plants. The lower level begins with tulips and yellow alyssum, followed by verbenas. In corners are Japanese iris and later dwarf hardy asters. On the next level are perennial borders. Between the yew hedges on the third level is a rose garden, accented with yews and lilacs. Charles Middleleer was the designer.

Hollies for many regions

The bright-berried bushes will bring Christmas cheer into your Winter garden

By Donald Wyman

THE red fruiting hollies have endeared themselves to millions of people through the ages because of their intimate association with Christmas. Even the lustrous green foliage of the black fruiting varieties is in demand at this time. Hollies are doubly valued when they are planted in the garden, for they bring the cheerful Christmas spirit into the realm of growing things at a time when many other plants appear dull and drab.

There are several hundred hollies distributed over the world. Sixty are native in Brazil; Japan and China have been credited with at least 40, many of which are highly valued ornamentally in this country. Others are found in Europe, the West Indies, Malaya, Polynesia, North Africa and North America. Hollies therefore come from all over the world and some of these berried trees and shrubs can be grown in each of the four corners of the United States and many places in between!

The English holly especially has been used in Christmas decorations for centuries and undoubtedly the name holly has been derived from its association with the holy Christmas season. In this country, the American holly (*Ilex opaca*) has been so much in demand that special laws have been passed in many states to protect it from extermination by indiscriminate and greedy collectors. Even the deciduous forms are used a great deal and fortunately the winterberry or black alder, one of the best of these, is native over nearly half of the United States.

English Holly. The two most popular hollies in this country are the English (*I. aquifolium*) and the American (*I. opaca*). They are similar, for they both have prickly evergreen leaves and bright red fruits; but the English holly can be distinguished from its American counterpart by its glossy dark green foliage and its larger red fruits. Then, too, the fruits of the American holly are always borne on the current year's growth, while those of the English holly are on growth made the preceding year. The leaf margin of the American holly has many spines and is comparatively flat, while the margin of the English holly is wavy and has considerably fewer spines, sometimes lacking them entirely.

Both these hollies are on the market during the Christmas season but in the eastern United States the English holly is naturally more costly; for it is grown in large quantities only in Washington and Oregon, where the climatic conditions for growth are of the best. Many orchards have been planted in the last few years solely to produce sprays for the Christmas trade. The output in one section in Washington, where there are about 50,000 trees, is 350 tons of cut holly branches annually. Here the holly is grown under regulated conditions and is apparently not subject to serious insect or disease pests which frequently mar the foliage of the wild American holly. However, both serve their decorative purposes well and Christmas would be dreary indeed without them.

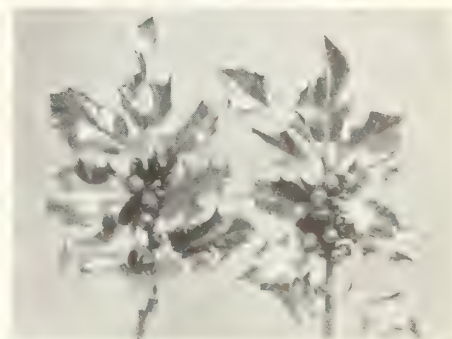
The English holly is the best known and most useful of all the hollies. In this country it is grown in the East as far north as Long Island and on the West coast from California to Washington. It is a native of Europe, where it grows as a tree, and some have been known to be 250 to 300 years old. Since it has been cultivated for centuries, many variations have arisen, over one hundred of these having been asexually propagated and grown as varieties. They vary chiefly in the size of the plant, size and color of the fruit and particularly in the size and color of the leaves. There are several valued "silver" and "gold" leaved forms grown in England and some of these are now being grown in the northwestern United States.

Sexes Separate. The sexes are separate in most of the holly species, a very important point to remember when purchasing them. Since the staminate flowers are on one plant and the

(Continued on page 74)



BURFORD CHINESE HOLLY



ENGLISH HOLLY, *I. AQUIFOLIUM*



BLACK ALDER, *I. VERTICILLATA*



JAPANESE HOLLY, *I. CRENATA*

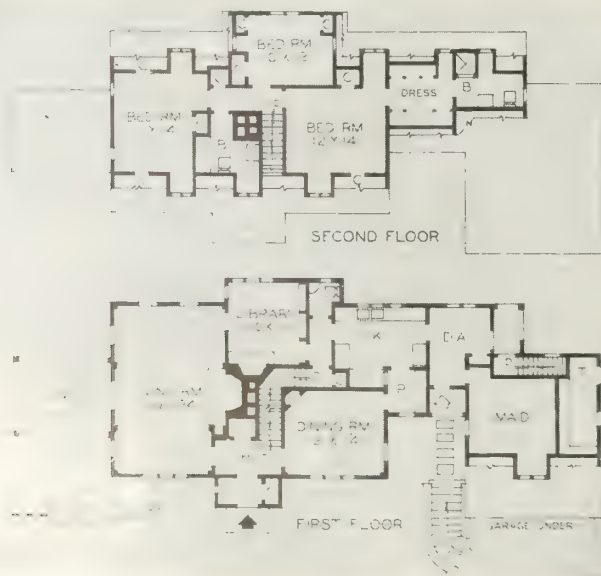


YAUPO, *I. VOMITORIA*

NORTHERN

Mr. Howard A. Morrison's house in Massachusetts is a faithful adaptation of early Colonial precedent, typical of northern, cold-weather design

Wishing to have a suitable background for their collection of American antiques, the owners of this home in Wellesley Hills, Mass., had their architect, Walter H. Pratt, go back to earliest New England precedent for his design. The long steep roofs, small-paned windows, projecting storm porch and large central chimney—all these are typical of northern, cold-weather architectural tradition. Even the compactness of the two-story plan, disposed around the chimney, was originally conditioned largely by the pressing need for conservation of heat in Winter. Here, of course, insulated walls and ceilings and an oil-fired vacuum-vapor heating system accomplish the same object more effectively

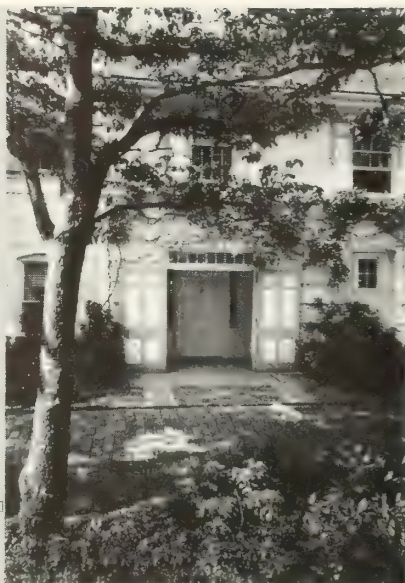
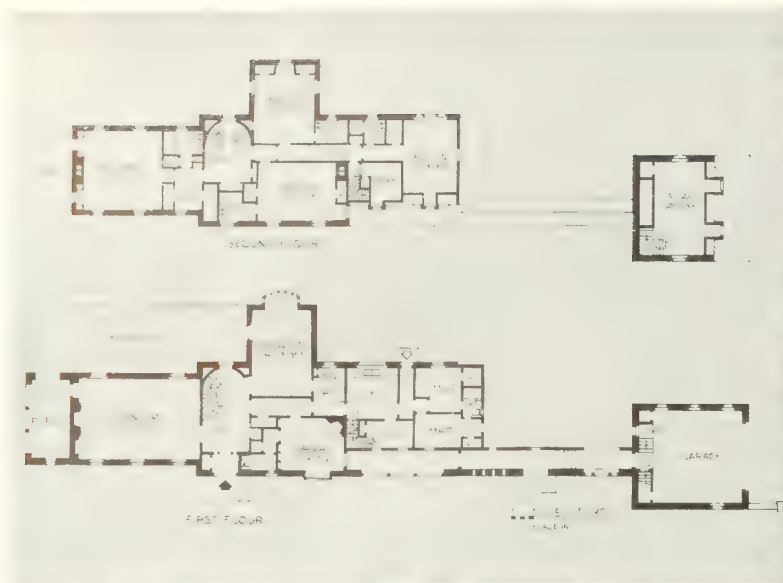




SOUTH

*Mr. N. J. Clarke's house on the Florida east coast.
Tradition is freely adapted to a modern plan designed
for leisurely living in a semi-tropical climate*

This house in Gulf Stream, Fla., is traditional rather than modern in exterior design, yet it contrasts strongly with the house shown opposite. Their differences are accountable to a difference in climate. Heating is less important than cooling here, so the plan spreads out in approved Floridian fashion around a wide, open patio. Instead of being nestled down into a hillside, the house is carefully placed so that all the principal rooms have either a southern or eastern exposure, thus catching the prevailing breezes; but the patio is screened from cold winds by the service wing to the north. Architect: John L. Volk. The house was completed in 1938; cost \$15,425; 3678 sq. ft. at \$4.19 per sq. ft.



EAST

*Mr. George D. Harris's house at Scarsdale, N. Y.,
with studied informality spreads out lengthwise
along the green slope above a wooded lake*

An informal garden at the rear of this house slopes down to a most picturesque lake. So the principal rooms have all been strung out in a row overlooking this lake. Only the library and guest room open on the entrance drive (illustrated above), paved with cobblestones once used on the streets of New York. The plan is further elongated by having the garage and playroom set some distance off at one end, connected to the main house by a covered passage but sufficiently far away to prevent any disturbing noise transmission.

The house has two independent heating systems, Winter air conditioning in the master rooms, a two-pipe orifice system in the service quarters and master baths. In this way the master portion of the house may be closed in Winter if required. There is an attic fan for Summer cooling. Architect: Benson Eschenbach. The house was completed in 1938; it is 7047 sq. ft. in area

*Mr. Frederick Ruppel's house at San Marino, Cal.,
imposes its own formal atmosphere of mannered charm
on a typically open site*

Unlike the house illustrated opposite, the site of this California home was endowed with no outstandingly beautiful natural features. So it was wisely decided that the plan should be arranged to form a number of semi-enclosed courtyards, thus permeating the garden with the character of the house, in this case a blend of French and Georgian tradition.

The entrance court is isolated from all the main rooms except library and guest room. The owner's private courtyard, delimited by a low stone wall, is closely sheltered by two projecting wings. And, finally, on the other side of the house the living and dining rooms open out with a great bay window and French doors to the less formally delimited garden area to the rear. Architect: Roland E. Coate. The house was completed in 1938; 5050 sq. ft.





SHOPPING CENTERS

The second article in a new House & Garden series

dealing with problems vital to the forward-looking community

By Carl Feiss

THERE used to be a time when Christmas shopping was a relatively simple affair. The carriage or cutter returned home from the local emporium laden with rolls of calico or silk. Sweetmeats were baked at home and when the family made the rounds the day before Christmas there were few gifts that had not been made by hand—or at least done over.

Today all this is changed. Wholesale fabrication, the telephone, the automobile and holiday shopping habits have changed. And so have everyday ones. It is easy enough to phone orders for canned goods and staples to be delivered daily to the house, but most of us still like to see the fruits, vegetables and meats we are ordering, and there are innumerable little things that make us “run down to the corner” and shop.

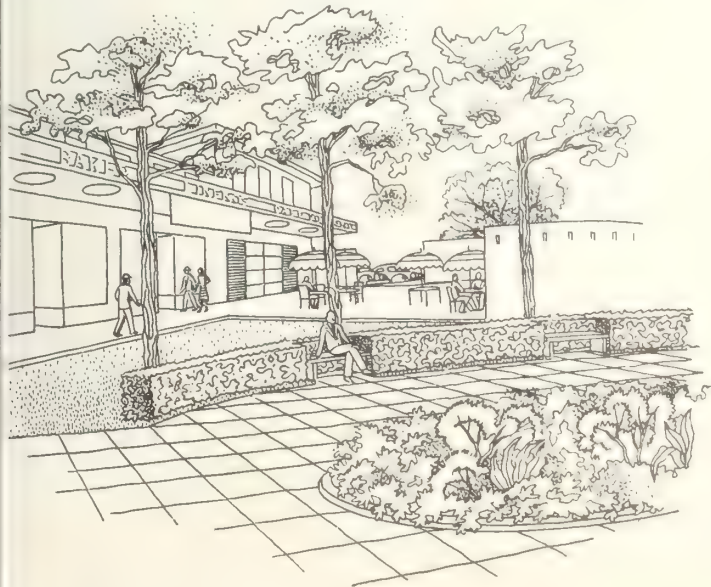
This process of “running down to the corner” follows a typical pattern. In the back of one’s mind is the constant thrumming, “Am I going to find a place to park? Am I going to find a place to park?”

If it is hot or rainy or snowing this becomes a matter of real concern. Then comes the maneuvering, the bumping of fenders, the honking of horns, the tire on the curb, the misplaced hydrant or parking meter. And the street is a jumble of signs and cars and noise and general unpleasantness. Bundles begin to accumulate; one climbs over bumpers and dodges trucks to cross the street.

The average American shopping street is not only unpleasant and difficult to shop in but it is also downright ugly. It varies little in ugliness from coast to coast and from north to south except that perhaps the architectural grotesqueries of the Los Angeles suburban shopping streets merit special prizes. Most people have become so accustomed to conducting their business and shopping operations in this atmosphere that they are no longer aware of the collective unsightliness about them. What would not be tolerated at home is tolerated as part of the “American Way”; and free enterprise and competitive business carry on in a dis- (Continued on page 66)



The neighborhood shopping center above, specially designed by HOUSE & GARDEN, turns its back on the road. The main show windows face an attractively landscaped area, with a playground for shoppers' children. For cars there is a parking space with a gas station at each end of the Center. The stores are of various types; below is a detail of the restaurant terrace seen at top of drawing above



Below are four types of shopping centers, each a worthy part of its community



This type of drive-in market, popular in California, gives parking space for cars and trucks off the main street, on private property



A number of stores may be grouped around a patio off the street, with sheltered walks for shoppers' comfort. This is at Miami Beach, Fla.



At Greenbelt, Md., a new town sponsored by the Federal Government, the shopping center is a focal point in the arrangement of the town plan



This Washington, D. C., center is designed as an architectural entity, and shows proper uniformity in the matter of signs, lettering, etc.

Don't count sheep!

Court dreamless sleep with new sheets, blankets, beds, and color schemes

You are probably tired of having people tell you that you spend one-third of your life in bed. You are probably bored to tears when they remind you that a good night's sleep is important. So we shall skip these aspects of the case for pleasanter bedrooms and turn, instead, to the different kinds of atmosphere you can brew yourself with just a dash of forethought and a little taste.

On the opposite page, HOUSE & GARDEN has planned the schemes for six handsome bedrooms—as different as night from day, as individual as the people for whom we planned them. Intended not as hard-and-fast decorating rules, but as spurs to help you plan imaginative schemes of your own, each room keynotes to an unusual bed. Each is pointed up by its rich Wamsutta Supercal sheets in pastels or the more exciting deep jewel tones, fluffy blankets and smooth coverlets.

In selecting sheets, most of us think of white—as most men do in choosing shirts. But if you have an unusual bed, or a passion for slightly out-of-the-ordinary combinations, look to the six photographs at right. For standard sheets nowadays come in such subtle shades and such practical guise (they are all colorfast to suds and sun) that they suggest whole decorating schemes in themselves.

The beds on the opposite page are all planned to express definite personalities. To wit: that Regency bed, top left, would be ideal for the sophisticate, man-about-town or feminine live-aloner. Beige sheets and blankets complement rather than repeat the black and gold of the bedstead. White monograms are cannily outlined in brown; the lamp of bronze and black metal wears an opaque black shade.

An urbanite with a taste for elegance should own the glittering room shown at top right of the opposite page. The French Empire bed, an old European one, is of metal, finished in gold leaf like the marble-topped table beside it. Candy pink sheets and chartreuse walls are the only color accents; blankets and rosebud coverlet are snowy white. The gold china lamp boasts a corded cream shade.

The slipcover bed, center left, is a find for the modern-minded, with its trim head-

board of billiard green felt set against those canary-striped walls. White sheets are cuffed with two tones of green and marked with a swashing monogram. Blankets are softer green; the silver luster lamp has a chartreuse shade. This accent on green, we feel, is a new bedroom theme.

Next in line is a feminine bedroom for a lady with a Victorian wardrobe and a definitely Baroque turn of mind. It would be charming as the master bedroom in a country house. Walls are white, enc scrolled with posy sprigs and green leaves; the violently Victorian bed is rosewood, tortuously curlicued. Sentimental monograms appear on the rose-bordered white sheets. A blue lamp, shaded in party-sash pink and blue, sheds a soft light on the marble-topped pedestal table.

The bedroom at the lower left we dedicate to small fry, but it's a splendid example of the kind of room that could "grow up" along with the child. The soft powder blue walls, patterned in maroon, reflect the gay painted motifs of the antique Swiss bed. The blond mahogany table holds a blue lamp topped with a childish, frivolous white net shade.

And finally, that lavish bedroom at the lower right was designed in the grand manner for an ultra-feminine worldling. The painted Baroque bed is reminiscent of a Venetian palazzo; its lime green sheets and snowy blanket are worthy of a young Italian marquesa. Walls of soft pink—the rosy shade loved by the Cinquecento masters—act as a counterpoint to the gilded plaster lamp.

In line with fashion's reverence for times past, in line with the current upswing of Victorian in decoration, we show a collection of monograms taken from an old Victorian book borrowed from Mosse. Some look surprisingly modern, such as those four shown directly at the right. Some are reminiscent of other days, days of the well-stocked hope-chest, such as the "Alice", or the leaf-bowered initials, on the page opposite.

But all of them—like the sheets, blankets, beds and color schemes pictured here—will lend a caviar touch of luxury to the bread and butter fact of your bedroom's comfort.

Six bedroom schemes, opposite

All sheets shown on opposite page are Wamsutta Supercal, monogrammed by Mosse. Blankets, Chatham's "Hollywood", at Bloomingdale's. Lamps, W. & J. Sloane. All bedding except Victorian, Simmons

TAFFY-BEIGE bedding to point up the black-and-gold of A. L. Diamant's Regency bed, table. Beige sheets monogrammed in white, brown. Lamp has an opaque shade

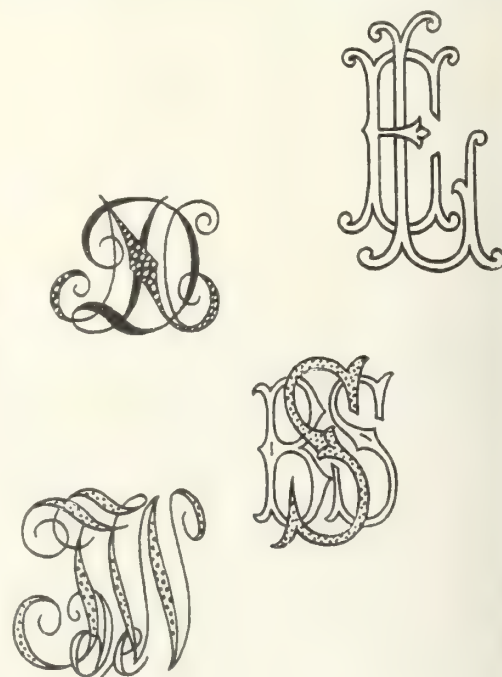
CANDY PINK sheets daintily hemstitched; white blanket; Mosse's frosty silk coverlet—all to set off James Pendleton's gold metal bed. Wall covering, chartreuse "Sanitas", Standard Coated Products Co.

BILLIARD GREEN for Hale's felt slipcover bed; for sheet hems, monograms. Softer green blanket. Striped wallpaper, Thibaut

VICTORIAN ROSE borders, monograms on white sheets; white blanket. The curlicued rosewood bed, designed by the Victorian master, Belter, comes from Jones & Erwin

INNOCENT BLUE sheets, scalloped and embroidered in white, snowy blanket, for a child's bedroom. Both the antique Swiss bed and the wallpaper, Jones & Erwin

LIME GREEN sheets to echo the splendors of the Venetian bed painted in pinks, greens, blues; James Pendleton. Mosse has the coverlet. Table, Jones & Erwin



KODACHROMES BY MARTIN ENGEL



TAFFY-BEIGE BEDDING WITH REGENCY BLACK-AND-GOLD



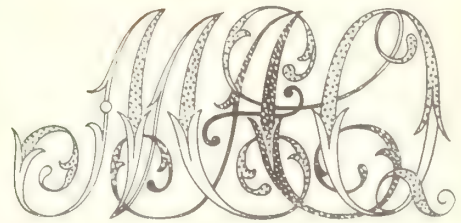
CANDY PINK SHEETS ON A BED OF SHINING METAL



VICTORIAN ROSE TO POINT UP AN ORIGINAL BELTER BED



SHEETS KEED TO THE BILLIARD GREEN FELT SLIPCOVER



INNOCENT BLUE SHEETS ON A CHILD'S GAY PEASANT BED



LIME GREEN TO ACCENT A PAINTED VENETIAN BEDSTEAD



New Mexican ritual

Faces masked with black buckskin and giant bodies crowned with a lattice of yucca, the Mescalero Apaches beat out the staccato rhythm of the Crown (Devil) Dance in their annual ceremonial at Gallup, N. M.



PHOTOGRAPHS BY IVAN MITRI

A shy young brave of Jemez Pueblo dons warrior paint and feathers to taunt another youth disguised as the Pecos Bull—a Saint's Day rite naïvely combining Christianity with the paganism of an ancient race

Christmas in New Mexico

The Indian festival in Santa Fé is a colorful, stirring mosaic—half-Christian, half-pagan

By Marion and Webb Waldron

SANTA FÉ in Christmas week! The desert air sparkles. The patio of the Fonda is filled with the manger scene—a carved and tinted primitive. The shops glow with the special treasure of the Southwest. The plaza is hedged with lighted Christmas trees, the cathedral bells ring incessantly. Rancheros have ridden in to shop, their tight levis, heeled boots, wide hats, short leather jackets unconsciously Spanish. Though three festival traditions here meet and blend, there is no question which prevails. This is a Spanish city, as intensely Spanish at Christmas time as in its Summer fiesta.

Realtors, poets, health-exiles, artists, fit themselves into the picture, happy to be conquered by landscape and people. The thin air off the mountains is frosty. Tourists have gone farther south. Sojourners who linger are not tourists but Christmas pilgrims.

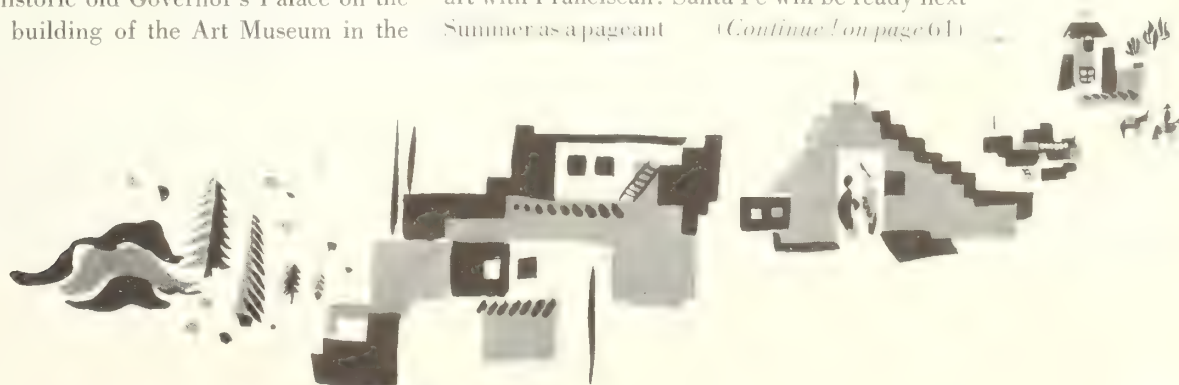
What a place for Christmas shopping! Textiles, patterned cottons and wools, jewelry, toys, glassware, pottery, painted gourds, dolls, leatherwork, dresses, neckties, purses, scarves, blankets—all hand-dyed, hand-carved, hand-woven, hand-tooled, hand-hammered, hand-fashioned by Indians, New Mexicans, Old Mexicans, old Spanish, old Moors. Santos carved by Indians for a niche in a friar's mission, heirlooms brought long ago from Castile and Andalusia.

Santa Fé becomes with every year more truly Santa Fé. She looks vastly more like herself now than she did thirty or forty years ago. Then the influx of "Anglos" had started a fashion of replacing native buildings with red brick mansions and false fronts. The climax of that vandalism, fortunately never fulfilled, was the plan to tear down the historic old Governor's Palace on the plaza. The building of the Art Museum in the

spirit of a pueblo mission was the turning-point for the few men of taste who had been working to that end. Santa Féans began to see and treasure what they had.

And they had many a fine old house. Their own way of building has the advantage of looking as if it belonged to the landscape, echoing its flat-topped mountains and terraced plateaus. And it does so belong, built out of its common clay turned brick by the everyday sun, while its beams and portals of native wood are unconscious reminders of forgotten Moorish woodcarvers in Andalusia. It is warmer in Winter and cooler in Summer than any other permanent construction. Its patios capture the best of the climate for outdoor life. For other modern needs it has proved amply flexible, dignified in small houses, and in large ones a handsome background. In a growing community it has proved a living art, its traditional simplicity keeping it free from the romantic absurdities of much modern false Spanish.

Along with a revival of the Spanish forms has gone a distinctive development from the surrounding Indian pueblos, under the leadership of the artist, Carlos Vierra. Indians had built their terraced houses long before Columbus, and worked at the missions under friars' eyes with a free-hand way of their own even more closely akin to the wind-and-rain architecture of the mesas. The most ironic proof of the present spirit in Santa Fé is the beautiful new Presbyterian church. Once Presbyterians pulled down adobes to make way for their own good sound Presbyterian brick. Now they are proud to worship in a building that is a blend of aboriginal art with Franciscan! Santa Fé will be ready next Summer as a pageant (Continue! on page 61)



A little house on a hilltop



Mr. Alfred E. Lyon's house, grounded on rock, surveys a valley from its hilltop

The owner of this small garden estate near Stamford, Connecticut, has intensively developed its natural charm

IDEAL specifications for a country home are usually quoted somewhat as follows: "Just a little place . . . comfortable and picturesque . . . not too far from the city . . . a bit of garden (but not too much), and maybe a swimming pool . . . a place where I can get away from all this rush and noise, where I can stay by myself or invite a few friends to stay. . . ." And here, in a little estate near Stamford, Conn., owned by Mr. Alfred E. Lyon, executive vice-president of Philip Morris & Co. Ltd., we have a most convincing realization of this ideal.

The little white house, designed by Ray Riffie, is finely equipped but quite small. Rather than risk spoiling its simple charm, new guest rooms and service quarters were put in a separate building. But further additions could be made later as shown by the dotted lines on the plan (below right).

The house is perched on the brink of a steep slope, necessitating the garden terraces which give such variety and interest within the limits of quite a small acreage. About fifty feet below the house a ledge was blasted out and built up to form a swimming pool. Below is a rose garden, and lower again is a formal garden surrounded by flower borders and an evergreen hedge. But development of the estate is still incomplete. Plans are already under way for constructing a barbecue and for laying out courts for horseshoe pitching and archery, all features designed for organized leisure.



THE ENTRANCE TO MR. LYON'S HOME IS SHADED BY FINE TREES



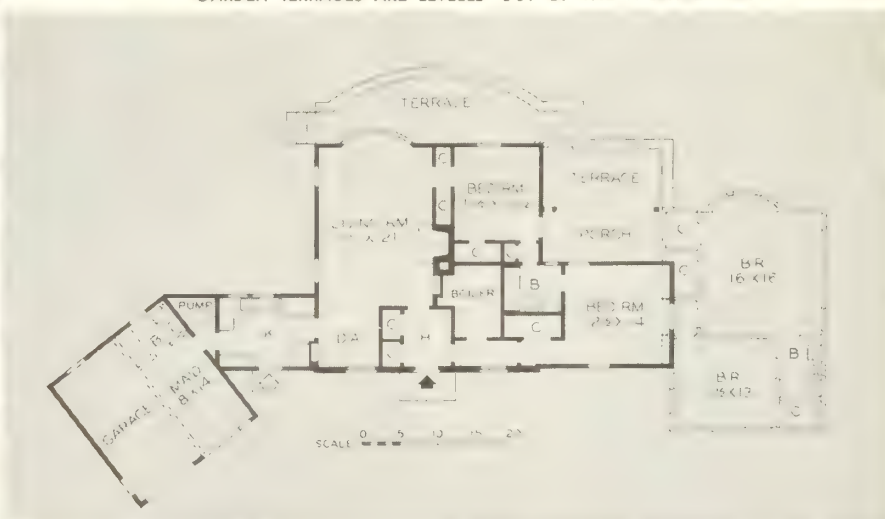
GARDEN TERRACES ARE LEVELED OUT OF THE HILLSIDE BELOW THE HOUSE



THE SWIMMING POOL



ROSE GARDEN STEPS



DOTTED LINES ON THE PLAN INDICATE SUGGESTED LATER ADDITIONS TO THE HOUSE

Manners in the Garden

by *Ethel Dodd Thomas*

NOT since that Apple Affair in the Garden of Eden, when Eve was so excessively rude to Adam, has the subject of manners in the garden been touched upon. Possibly this bad beginning was ignored, out of chivalry, by that large body of ancient bibliographers. We should like to think so. In any case, not one word of behaviorism creeps into the endless files of data on gardens and gardeners.

It would seem as if some of our modern psychologists might have battered through that Eden wall and brought poor Eve right out in the open, bad manners and all, and had done with it. But not even our own impeccable Mrs. Emily Post, in all her writings, has broached the subject.

As the subject is so obviously new, we can start with elementary suggestions only—a careful assortment of Do's and Don'ts for the owner of a garden and a visitor.

The Visitor:

Don't, when your hostess shows a small bed of tulips, say:

"You should see mine. I have really more than three thousand!"

And when the proud owner states that her hollyhocks are particularly high this year, keep still about your own three feet taller. You can, if you try.

If you ask the name of a plant and get a long Latin rejoinder, don't giggle and demand its common name. Never do that. Try and learn something. Unless you are asked, don't criticize the form or treatment of a garden. Don't say, "But those roses need pruning. That delphinium would be twice as handsome if you cut out those weak stalks—and really, you should have more background." Right there, you make an enemy out of a friend.

On the other hand, if you are asked what to do about the roses—asked if more background is needed—get right after it. Give the best, the most careful advice you can. And if you should offer to let him, or her, know about where a spray, a plant can be bought—don't forget it. Take a lot of trouble about any questions of background, replanting. Go home and make a careful plan and a list. Mail it at once. Share your knowledge if you really have any.

Don't just say nothing in walking about a garden. That has been done. It inflicts a

deep and lasting wound upon the owner. There can always be something to admire in a garden. The miracle of any growing plant should be enough.

To tell the truth, the female, gushing visitor can be an awful bore. You may want to suggest she take nine sips of water out of the fountain, holding her breath (it cures hiccups), but you smile and learn not to listen. You learn to pay the price, and gracefully, for your garden wealth.

Don't fall into the arms of the mass production mania and let your vision of a garden be blurred by its size. Don't exclaim: "Why, for a small garden it is really very lovely." Size has nothing to do with the beauty of a garden. You may be entranced by the famous Blue Garden at Newport, but you should be as breathless before the perfection of a Cape Cod doorway planting.

The question of size, what constitutes a garden, has been pretty well summed up by an eminent lecturer in the following formula: "The garden must be a Trinity. Must have three things. Different levels. Water. Green background."

And if, as you are making a farewell to what we can only trust is a refreshed hostess, she should give you a basket of flowers (cut, we are sure, to your taste), for heaven's sake, return the basket. The gall that can accumulate about unreturned baskets becomes a serious disease.

The Owner:

Being the owner of a garden is very much like being the father or mother of a child. Except that the garden owner can exercise, without dire results, that savage sense of possession which lies deep in the hearts of all parents.

Gardens don't run off and get married when they are twenty-one years old. Dependents, always. Oh, gardens run their own particular gamut of crime, disease, death. But the course is, to an ecstatic extent, up to Papa and Mama. The male and the female of it comes out in garden owners as surely as it does in human parents. The male gardener has a very certain arrogance that few women possess. In the first place, he is usually a specialist—keen on horticulture, native growth, alpine, or what you have. He doesn't go in for chic, garden clubs, flower (Continued on page 78)



"Since that apple affair . . ."



"Gardens don't run off and get married"



"The female gushing visitor"



A compact city garden

WHEN a landscape architect designs her own garden, she wants a maximum of effect with a minimum of effort—a garden dependent for its effect on a patterned design simply planted. This garden occupies a space only 20 feet wide by 65 feet long, and is divided into two parts: a gravelled terrace outside the library and a patterned garden beyond. On the terrace is room for a dining table under a clematis-covered arbor, and comfortable chairs from which the little pool and the flowers can be enjoyed.

As space is limited, beds and paths have been laid out on slightly converging lines, giving an impression of increased length from the terrace. The beds are edged with box, so that they are effective in Winter. In the Spring there is a wealth of bloom, with forsythias trained against the fence, Hugonis roses and standard wisterias making accents at the end, and side beds filled with tulips and blue phlox.

Rose Greely designs a patterned terrace for her Georgetown house



TRADITIONAL

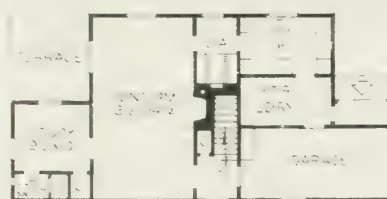
The home of Mr. Fritz Kunz, Port Chester, N. Y.; conservatively Colonial in appearance, but up-to-date in its appointments

A FEATURE of this quite traditional little home is that its plan, while conforming superficially to the traditional central fireplace and staircase scheme, is very definitely designed for modern living.

Thus the automobile is placed in its own storage compartment, as convenient to the stair-hall as is the coat closet. The compact furnace, hot water heater and laundry are located on the ground floor. As in many modern homes, there is no basement; consequently extra storage space is provided in the two abnormally large second-floor closets, and in the main roof attic, generous in size.

A dining alcove, rather than a separate dining room, is provided for family meals, which provision makes possible a living room of unusually generous proportions for so small a house. The owner is a writer and required a library and work room, but this room is designed to serve equally well as an occasional guest room.

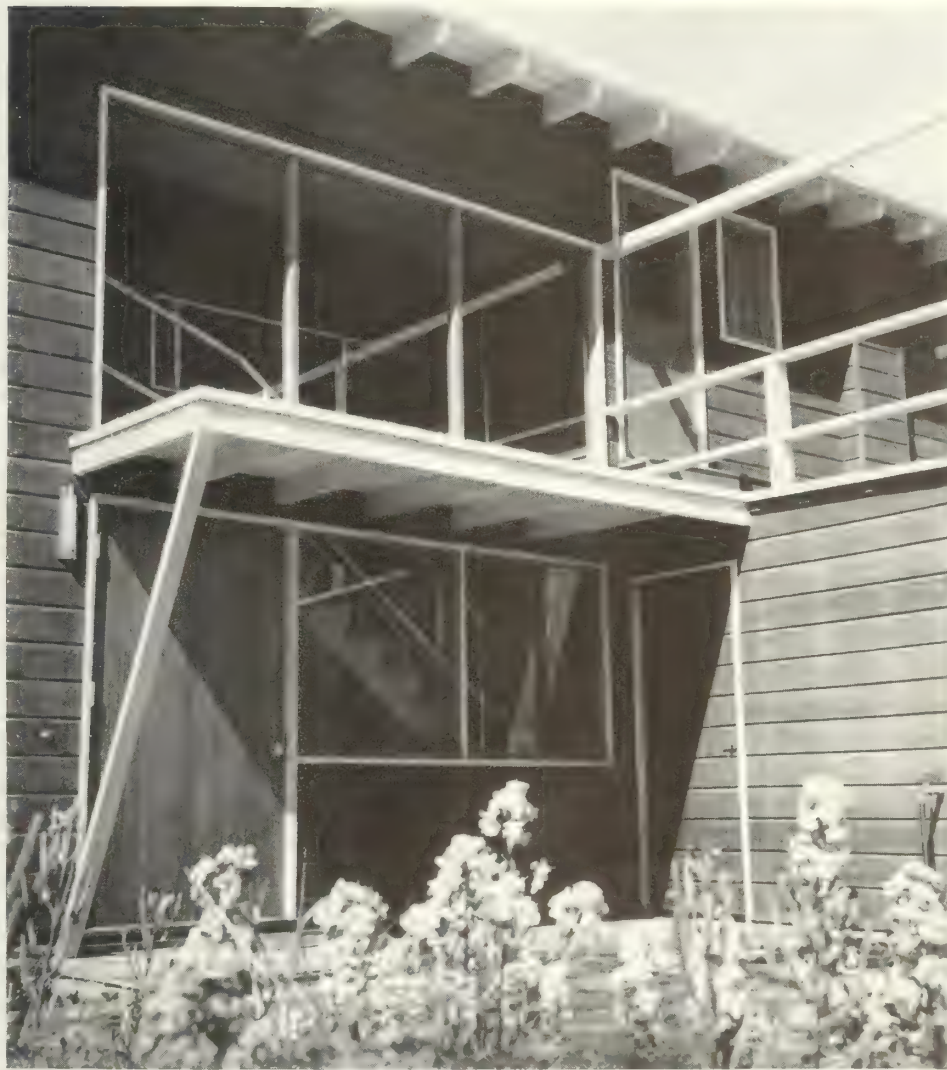
Mr. Kunz's home is 1,884 square feet in area and cost approximately \$8,500, or \$4.50 per square foot, to build in 1937. The frame structure is thoroughly insulated in walls and roof. Exterior walls are painted gray, roof is blue-green, and the trim and shutters are white. Scott and Teegan were the architects.



SCALE IN FEET
0 5 10 15

AND MODERN

Mr. Harold Smith's home at Menlo Park, Cal., derives its modern exterior from a notably simple and well-arranged plan



"DESIGN us a house that will be easy to take care of." That was the mandate which the Smiths gave to their architect. The result was a simple, open plan with the most logical and convenient relationship between its elements. With the exception of the living-dining room, the rooms are not large; but each is so well proportioned that there is no wasted, unusable space.

A view of the Coast Range to the south suggested the orientation of the house, with all principal rooms facing in this direction. The overhang of the roof is calculated to shade the bedroom windows from 1 to 4 p.m. during the Summer months, but to allow the sun to enter all rooms all day during the Winter. The projecting walls at each end of the terrace provide shelter from the prevailing Winter winds and from the headlights of cars passing along the adjacent highway.

The car shelter with a wall on the windward side only (notice the line of closets) is quite practical in California's mild climate; and its position serves as screen between front entry and living terrace. Architect: John Ekin Dinwiddie; Albert Hill, associate. Completed in 1939, this home cost approximately \$6,600 to build, figuring its 1950 square feet at \$3.40 per sq. ft.



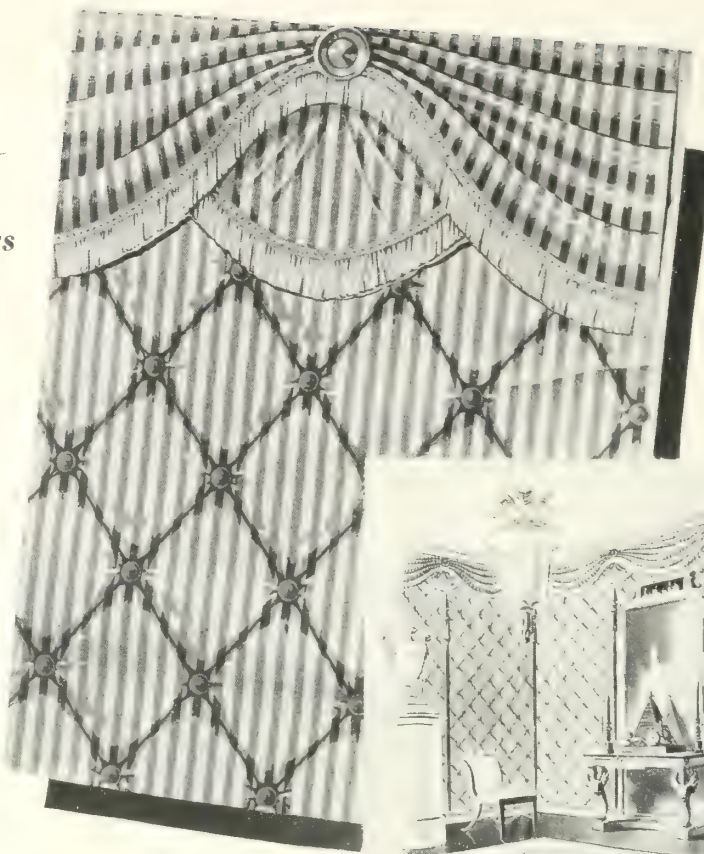
Custom made

*New hand-printed wallpapers
carry decorators' designs*

PRACTICALLY every decorator has a pet wallpaper idea tucked away in his archives or floating dreamily about his mind. And practically every decorator has an imaginary room in which he'd like to use this idea.

At HOUSE & GARDEN's request, three leading New York decorators divulged their dream-child papers, and followed up with thumbnail plans for rooms. And F. Schumacher & Company, in the record time of three weeks, converted each decorator's wallpaper fancy into wallpaper fact. The result is the charming trilogy on this page—William Pahlmann's elegant Empire stripe with tufted effect and swag-draped border; Virginia Conner's ingenious star paper with border of tiny plumes; John Gerald's spacious topiary gardens.

These custom papers are part of a new quick handprint series which Schumacher has (Continued on page 68)



*William Pahlmann uses
tufted stripes for an Empire room*



*For a Colonial bedroom
Virginia Conner wants stars and plumes*



*John Gerald suggests
a clever topiary garden design*

How to conserve heat

Economy in heating begins when these measures are taken to hold heat within the house

DURING the Winter months, we invest quite a substantial amount of money in fuel, in return for which we expect, or hope, to be comfortable. Sometimes the investment is small and sometimes rather large, depending, the average person presumes, on the efficiency of the heating plant. While this has, of course, a great deal to do with the amount of comfort we receive in return for our money, there is another and very important factor involved in the heating problem, and that is insulation, or conservation of heat.

It is just as important to have a well insulated or tight house as it is to have enough fuel. The heating unit may be working at full capacity, and burning fuel like a locomotive; but unless our house is tight, and insulated to some degree, we are wasting a very large part of the heat produced. In this respect it is interesting to note that the builders of many years ago did not overlook the value of insulation, as was evidenced during the tearing down some years ago of a very old house on the east end of Long Island which, to the astonishment of the wreckers, had dried sea-weed packed tightly between the outer walls and the plastered interior.

Practically every modern suburban dwelling built within the past six or eight years is insulated. The insulating material, invisible because it is between the exterior and the interior walls, is generally treated so as to be fire-proof or fire-resistant, vermin-proof and non-absorbent; and, as a rule, it comes in widths, or packages, that allow it to be tucked or nailed between the studs and beams with a minimum amount of labor. It may also be poured in, in granular form. Houses thus protected are more easily heated and kept comfortable than those built before the use of insulation became general. In cold climates insulation is an economic necessity.

Assuming, however, that the uninsulated house has a fairly decent heating plant of one kind or another, there are several well-proved and practical things that can be done to increase its comfort, save fuel and actually add to its value; and there are other things that should be done which are overlooked through pure carelessness, and for which we pay well in excessive fuel bills and uncomfortable homes. To arrive at these fuel-saving and comfortable conditions is not beyond the ability of the average home owner, and consideration of the following suggestions is recommended.

Roofs: Probably the greatest loss of heat from an uninsulated house is through the roof. We have often noticed how the snow remains on the roof of one house and rapidly disappears from the roof of another. The one on which the snow remains is the warmer of the two, for the very simple reason that the heat has been kept from passing through the roof and melting the snow. The one on which the snow melts away in all probability has an open or unfinished attic, the spaces between the wall studs open into it and the heat in the house pours up and out through the roof. This condition can be remedied quite easily by following out these suggestions.

First of all, if there are any windows in the attic, make sure that all the glass is in place. If there are any louvres or

open ventilators, close them up with a piece of card-board cut to fit tightly. If the window or ventilator frames are not a tight fit in the attic wall, caulk them up. You can make your own caulking compound for this kind of an inside job by buying a large can of cheap vaseline and a box of asbestos cement, and mixing the two together into a fairly heavy, putty-like mixture. This will never dry out like putty, it will be waterproof and it will last for fifteen or twenty years. Heat the vaseline slightly when you are making the mixture.

Next, examine the floor where it meets the sloping sides of the roof, and if the spaces between the studs are open close them up with pieces of wood, building-board, plaster-board or any material easy to saw and wedge in place. (The National Bureau of Standards, in their Bulletin No. 16, *Technical Information On Building Materials*, say that "under average conditions, the insulating value of vertical air spaces commonly found in building walls is equivalent to approximately $\frac{1}{4}$ to $\frac{1}{3}$ inch of average insulating material".) This closing-up operation, incidentally, creates a so-called "fire-stop", which serves to check the spread of fire.

Now examine the roof overhead. There are several ways by which it can be insulated; the best, of course, is to buy one of the regular insulating materials, and tuck or nail it into place between the roof rafters. Another method, and an easy one, would be to buy a roll of asbestos paper, and nail it across the edges of the beams so as completely to seal in the attic. Use roofing nails with large heads and nail about every foot. Although by no means as effective as insulation, this will give fair results for the investment involved. Any of the insulating building boards will do a good job. It is not essential to have a particularly heavy material, as nothing is involved requiring strength.

Walls: Heat also finds a ready avenue of escape through uninsulated exterior walls. Although the inner wall is normally separated from the exposed outer wall by about four inches of air space, the air enclosed is not dead-air but air-in-motion. Therefore the air acts as a ferry across this gap, soaking up warmth from the inner wall and discharging it by contact with the cold outer wall. Insulation is important here. In the case of existing homes, with finished interior walls, the insulating material is generally introduced between the studs through holes made in the outer wall. It fills up the space with light, porous material which substitutes dead-air for air-in-motion, thereby halting the transfer of heat across the gap.

Windows: Next in line as a medium through which a house loses heat come the windows. Glass is a marvelous conductor of heat and of cold. It will conduct the warmth out of your rooms into the cold outside with the greatest efficiency. On a cold, windy night the temperature in a room can be raised considerably by merely pulling down the shades. The air in a room is constantly in motion, and as it passes over the icy surface of a window pane it is chilled. When the heating expert examines your house to estimate the requirements of the boiler, he measures the (Continued on page 65)

The December Gardener's Calendar



- 1 Even before these early days of December the gardener should consider the matter of boots and galoshes. What state are they in? Do they look as though they'll last another Winter?
- 2 So long as the ground is open you can keep on conditioning the soil—turning it over and working in manure and compost. Leave it ridged up rough for the elements to break down and sweeten.
- 3 If you haven't already finished it, complete pruning those climbing roses which need your attention. They should be well lashed in place before Winter winds begin whipping them around.
- 4 Having limbered your fingers on the thorny rose job, next tackle the grape vines. Some people leave this till after the turn of the year. By now the sap will be well down into the roots.
- 5 Toward the end of the month start pruning fruit trees. Head them back. Cut out inside branches to let in light and air. Lop off limbs that rub. Leave the twigs on the ground for rabbits to gnaw.
- 6 When the ground has frozen, begin spreading mulch on beds and borders, especially on newly planted bulbs. The purpose of a mulch is to keep the soil frozen. Weigh mulch down with boughs.
- 7 Since you hilled up the roses with soil last month, you now fill the hollow between bushes with manure. Over Winter its essences will penetrate the earth and its texture improve the general tilth.
- 8 Get out the snow shovel and see that it is worthy and well qualified to compete with drifts. Watch the coal bin and oil tank and keep them filled. Enjoy the first snow with a feeling of security.
- 9 You might also give the few remaining birds the same sense of security. Keep feeding stations well stocked. See that they are out of reach of predatory cats and hungry mice.
- 10 Winter is an excellent time to study winds and their probable effects on your garden. You may need a protecting fence or a hedge. Read Donald Wyman's "Hedges, Screens and Windbreaks."
- 11 Or perhaps your garden problem this year has been shade and what to grow in it. There's enlightenment on this subject in H. K. Morse's "Gardening in the Shade." The plant lists are excellent.
- 12 While, of course, you wouldn't dream of burning good sound leaves, there are other remains from the garden that should go on the bonfire—especially corn stalks that might harbor corn borers.
- 13 Now that the leaves have all fallen, clear out gutters and drain-pipes. Nothing discourages a border quicker than a Winter's drip from a stopped gutter. Guy all newly-planted trees.
- 14 Wind is one of Winter's worst enemies among newly-planted evergreens. Protect them with barricades or burlap stretched on stakes. Mulch them with strawy manure. Keep snow off tops of hedges.
- 15 Having cut out the canes of blackberries and raspberries which fruited this year, lash the new growth into place. A manure mulch on these fruits is indicated. Put straw mats on cold frames.
- 16 Most of us will be staying home this Winter or, if we do any traveling, will confine our wanderings to this continent. Look into E. I. Farrington's "The Gardener's Travel Book" for suggestions.
- 17 House plants should be watered in the morning. Dry foliage at night is a requisite to success. Give geraniums a maximum of sunlight and a minimum of water. Keep their roots crowded in small pots.
- 18 And speaking of crowded roots, this is a sure sign that potted bulbs are ready to bring indoors and force. All kinds of hyacinths are ready to force now. Don't overfeed house plants.
- 19 Counting the cost of this year's gardening may be a sensible thing to do; it may also be pulling out the foundations from beneath your castles in the air. You can't put down health in figures.
- 20 Will you have a live Christmas tree this year or just the cut-off rootless kind? If it is to be live, prepare the hole early so that it can be set in place directly the decorations are taken off.
- 21 Ventilate frames in which biennials and perennials are stored for Winter. When the ground has frozen, cover them with a light mulch of leaves, close frames and cover with straw mats.
- 22 Did you ever try forcing amaryllis bulbs in water in hyacinth glasses? Amaryllis in pots should have the top two inches of soil replaced by a lusty mixture. They will grow indoors.
- 23 If you are puzzled on how to handle house plants, consult "Gardening Indoors" by Rockwell and Grayson, "Grow Them Indoors" by Allen H. Wood, Jr., or "House Plants" by Parker T. Barnes.
- 24 The wreaths you have been making are hung to-night and candles placed in the window. There should be a special brew of something for Santa Claus and his wife when they finish this job.
- 25 In Cornwall and Devon it is believed that on this day the cattle fall on their knees in adoration of our Lord. Can gardeners do less? The best way to start the day is by going to church.
- 26 See that house plants you received for Christmas aren't subjected to too much heat. Christmas cactus thrives if given manure water once a week and plain water only every third day.
- 27 Guard poinsettias against chill, which causes the leaves to yellow overnight. Give the plant a sunny window where there is a day temperature of 70° and a night of 65°. Don't water too much.
- 28 If an ice storm comes, prop up branches of fruit trees. Rub off apple tree twigs the brownish collars of egg clusters of next year's tent caterpillars. Indoors force lily-of-the-valley pips.
- 29 Seeds to be kept over Winter should be wrapped in cotton and placed in a tightly-covered tin box, safe from the nibbling of mice. Feed calla lilies with manure water constantly, as they are gluttons.
- 30 Special precaution should be accorded tree peonies, which often have their buds blasted by late frosts. Net them with wire and cover with leaves. Have you paid all your garden bills?
- 31 Speed-wearied, noise-deafened at the end of this troublesome year, hoping that the new one will bring us peace, we turn to the garden—

A sweet seclusion to forget
The world and its disasters,
And fill the mind with mignonette,
Clove pinks and China asters

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MERRY CHRISTMAS
to a lady out of breath
and short of time

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...shopping days
before
Christmas

Your mind's a maze of Christmas wrappings, holly wreaths and last-minute gifts. But don't let lunchtime slip by without at least a snack—a bowl of soup and a sandwich, perhaps. Campbell's Mock Turtle makes the pause a pleasant one, and offers quick, reviving nourishment. To hearty beef stock, Campbell's add tomatoes, celery, herbs, tender meat—and fine Sherry—to give you a rich soup that rivals the famous (and expensive) thick green turtle.

MOCK TURTLE SOUP

Holidays are hungry days

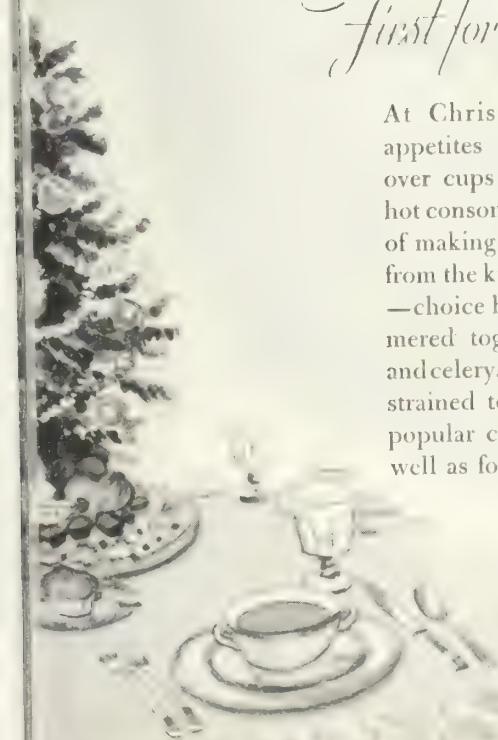
When boys and girls come trooping in for lunch, sit them down to brimming bowls of Campbell's Tomato Soup—bright as their rosy cheeks, and tingling with lively tomato taste. Campbell's make it of specially grown, extra-luscious tomatoes, enrich it with table butter, and gently cook it to smooth perfection. Especially popular with youngsters when served as *cream* of tomato (helps add more milk to their diet, too!) **TOMATO SOUP**



First for your Feast

At Christmas-turkey time, appetites spring to attention over cups of fragrant, piping-hot consommé. Campbell's way of making it might have come from the kitchens of old France—choice beef, thoroughly simmered together with parsley, and celery, and carrots, and then strained to a clear amber. A popular choice for any day as well as for holiday dinner.

CONSUMMÉ



"Do stay for supper!"

There's nothing quite so hospitable on a cold night as good, hot soup—so quite naturally, the thoughtful hostess often starts an impromptu supper with inviting plates of one of her favorites. It may be Campbell's Cream of Mushroom—a smooth soup made with young hothouse mushrooms and fresh, heavy cream—lavishly decked out with tender slices of mushroom. For holiday preparedness—be sure this soup has a place on *your* pantry shelf! **CREAM OF MUSHROOM**



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JUDGE!



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You recognize the high quality of tile . . . appreciate its beauty and durability. You know that it is always sanitary . . . that it does not chip, crack, peel or stain . . . requires no periodical refinishing or replacements . . . and that the swish of a damp cloth keeps it clean, bright and fresh always. But have you the mistaken idea that you have to pay a tremendous premium to enjoy the countless advantages of tile? Well, you don't. The difference in cost between a tiled room and one finished with other materials may be as little as the price of one pack of cigarettes per month. That is what the actual figures on this bathroom prove. So don't let 15¢ a month stand between you and the luxury of the tiled room you really want. Why be satisfied with substitutes, when tile is really the *least* expensive in the long run.

* This is the actual difference in monthly payments on a 20-year amortized mortgage, between tile and a commonly-used substitute, according to Metropolitan New York bids for finishing the walls and floor of this bathroom starting from the framework.

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H&C.4

CHRISTMAS IN NEW MEXICO

(CONTINUED FROM PAGE 53)

background for the four-hundredth anniversary of Coronado's discovery. Now, against the crimson sunset of the Sangre de Cristo and the white mountain snows, it is a Christmas city.

It is a curious fact that the two most dramatic chapters in our Santa Fé Christmas happened not in Santa Fé at all, but in Indian pueblos. One at Zuñi, the other at San Felipe.

Zuñi lies some 200 miles southwest of Santa Fé near the Arizona line. Its famous Shalako dance is a movable festival that occurs anywhere from late November to mid-December.

Our approach was through the Zuñi valley, under a turquoise sky, guarded on the left by a stunning red sacred mesa. Shining in the sun, a river meandered over a sandy flood-way through the heart of a village. Smoke from many ovens rose blue above the flat roofs. There was a smell of meat roasting. The streets were thronged with visiting Navajos, arriving in wagons, riding on ponies. Their attire was gala, bright headbands and belts of silver shells, velveteen blouses and wide gypsy skirts and a wealth of silver necklaces.

Blanket-wrapped Zuñi women, one shoulder free, pulled out the last smoking batches of a many days' baking. The crowd drew back respectfully before certain houses where feather-armored Brothers of the Bow planted prayer-plumes and strewn pathways of sacred meal. For these were either newly finished houses or the new long-rooms just added to old houses being finally prepared for the reception of un-earthly visitants—the messengers of the gods, the Shalakos.

The six great messengers appeared at last, paused endlessly for ceremony upon the far river-bank. Nine feet tall and looking far taller, their cone-shaped bodies rising to inhuman features, their gait inhuman, looking rather like fabulous birds than either men or gods, they were more impressive than one could have imagined them and the moment of their approach was breathless. What difference that we knew they were only huge masks hiding men trained from childhood to this difficult feat of balance?

We followed into rooms with clownish dancers masked as mudheads, then on into the long-rooms where the Shalakos presided, their masks propped against the end-wall. Their impersonators sat with the unmasked Brothers of the Bow. The long white room was thick with light and heat and color, with corner fireplaces aflame, with dancers in the center, with monstrous quantities of roast meat and wafer-thin blue-corn bread set out in an alcove, with monstrously eating Navajos, with women serving the performers from laden trays, with a crush of spectators at the door. There was just room for us, but none at all for air. We burst out into the night, rejoicing in the windows which framed the scenes within.

It would be noon before the festival ended and the Shalakos wended their homeward way to the south. We snatched some rest towards dawn in an immaculate Indian room whose use had been arranged for us by the white trader. Then we turned towards Santa Fé.

But the climax toward which we have been looking calls us the following night almost fifty miles away along the Rio Grande, among a people so simple that they can devoutly mingle Paganism with Christianity.

We find the Indian pueblo of San Felipe as white and clinging to the earth as Bethany, under immense, cold glittering stars. The Moorish terraced houses are dark. An oblong of light falls from the door of the mission.

It is two o'clock. It is after two. The sacristy door to the church opens. We file in and flatten ourselves against the wall. The seatless church floor, save for a wide space down the center, covered with kneeling Indians.

The altar is a concentration of silver and flowers and tall candles blazing. No priest is there. The sacrament covered. The choir is filled with Indian chorus singing the mass, the Latin words rolling from darkly Indian mouths. The altar lights glisten in the eyes of those kneeling, polish the bronze cheeks, deepen the lines of character and throw into relief their intense concentration, unbroken when a baby strapped on a back wails high above the chant. The chanting dies away.

Then faintly from far away outside comes the throb of drums. Nearer, the sound bursts through the door with entering drummers. Hollowed, deep cylinders, deep in tone, with a rhythm that rings in the ears and trips the heart-beat. Then the drummers part.

A troupe of youths and beautiful maidens wheel and turn in a kaleidoscope of delicate colors, the girls with black hair, white costumes patterned with parrot feathers, rose circles up their cheeks. Swift the dancing, gay the patterns, and they are gone.

Again the silence, again the drum again, more wildly, their throbbing excitement. The drummers part and a herd of young deer run timidly forward. The hunters follow. Dancers advance, deploy, feint, pursue. The rhythmic drama runs forward to its graceful and fated close. The deer kneel, willing surrender. The hunters, with reluctance yet gratitude, capture.

How can a man play the rôle of deer? Only by the art of Indian suggestion and restraint. The slim dancer leans forward, his body horizontal, supported by a short stick held in both hands. The narrow base of the stick and of his feet held close together makes one imagine the brittle legs of a deer. On his head are real antlers and a deer-face mask below which his own leaning face is hidden only by shadow. The illusion is carried no further. He is decked with white leather and rainbow feathers and his head is filleted with color. The hunter is nude save for bracelets and anklets and feather skirts.

And now the stricken deer arise from their sacrifice, run forward in swift line up the altar steps, and on by one kiss with their deer faces the veiled monstrosity which hides the sacrifice of Christ. Then they turn, are followed by hunter and drummers, are gone. The candles are sinking, the kneeling Indians bow their heads. We slip out into the pure cold night.

HOW TO CONSERVE HEAT

(CONTINUED FROM PAGE 61)

windows to determine the area of exposure. The particular problem with windows is to have them a tight fit to keep the glass as warm as possible. Note how radiators are invariably placed under windows.

There are three things to do about windows. The first is to examine the sashes outside, where they meet the wall or other material of which the window is built. The chances are that a fair-sized crack will be noticeable, through which cold air and rain can enter. This should be caulked and the joint tight around the entire frame. The next thing to do is to weatherstrip the window sash. A professional job can be had, or a fair job done by yourself, with metal or composition strips purchased in any hardware store.

The third and unquestionably the most effective way is to install storm windows. These really are splendid and although they may cost five or ten dollars a window they are worth it. Storm windows, properly installed, provide a dead space between the window and the sash, and prevent the inner glass from having contact with the outer air. Even without weather stripping they are tremendously effective.

It is interesting to note that in 1936 the United States Department of Commerce published a table covering the estimated fuel savings in the heating of dwelling houses made possible through application of weatherstripping, storm sash, and insulation. This table indicates the astonishing savings from 15 to 20 per cent in fuel in an insulated house, if equipped with weather stripping, and of 25 to 30 per cent if equipped with both storm-sash and weather stripping. The same digest which this table appears says in part: "Estimated fuel savings are only approximate on account of wide variations in sizes of cracks and clearances around window frames, sash, and doors." This plainly denotes the importance of caulking around the window frames as suggested above.

DOORS: Doors cannot be treated in the same manner as windows for obvious reasons, but the frames should be checked and they should be weatherstripped. Probably the best way to avoid a serious loss of heat through opening and closing of the doors is to install a storm door or storm vestibule. The vestibule is to be preferred, chiefly because it makes possible the opening of the outside door before opening the inner one, but unless the location is decidedly exposed the expense of a vestibule is unwarranted.

FIRE-PLACES: While we may not think that fire-places are an important avenue of escape for our heat, they are not equipped with dampers—they offer a veritable chute for heat to exit. If the installation of a damper presents too much of a problem, in cases of unused fire-places, a good substitute can be made of sheet metal, cut to size, and flanged over that it will wedge into the throat of the fire-place. Where there is a fire it should be kept closed when the fire-place is not in operation.

CELLARS: Beyond the fact that our

heating plant is located in it, we might not expect the cellar to have very much to do with heat or the conserving of heat. On the contrary, it has; not from the point of losing heat, but from the point of letting in cold. Cellar windows have never had much attention paid them. Too often they have broken glass, leaky frames, and are poorly built into the foundation walls.

Here again the frames should be tightly caulked, glass replaced and weather stripping installed. Cellars seldom have any heating facilities other than what is given off by the boiler or furnace, and if that is as well insulated and covered as it should be the amount is trifling. Therefore the cellar should have our consideration as a particularly vulnerable spot. If there are any uncovered steam or hot-water pipes passing near the windows, they should be covered with standard pipe-covering. This is very easy to apply. Covering the cellar ceiling with one of the standard building boards will add materially to the comfort of the house in winter.

Examine carefully around the top of the foundation walls, where the frame construction starts, and if daylight can be seen anywhere caulk it up thoroughly. If the spaces between the studs are open, close them up as recommended in the attic. With both the top and bottom of these passages closed, we have a fairly valuable insulation space in the walls.

INTERIOR WOOD TRIM: Quite often we find a distinct crack around the window frames, inside the house, where the plaster and frame meet. This is a rather delicate thing to correct, as caulking compounds or putty which contain oil would stain the paper or discolor the paint. Patching plaster which has to be mixed with water would be unsatisfactory for the same reason. The best remedy is to install quarter-round moulding around the sides, top and bottom of the frame. It costs but a few cents a foot, and a very neat job can be accomplished if we use a miter-box, and cut the corners of the moulding accurately. In some cases this will add considerably to the appearance of an otherwise extremely plain-looking trim.

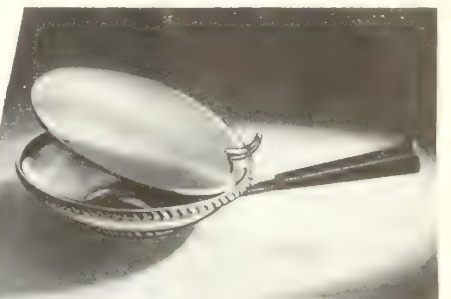
THE COLD ROOM: Practically every home has its perennial cold-spot or cold room, and if we care to go to the trouble of running down the cause, we can generally locate and correct it without a great deal of trouble. It is a very bad idea to isolate or shut off these rooms from the rest of the house, even though they can be spared, because it has a bad effect on the plaster, wood-work, and the paint. If there is a hot-water heating system in the house, it will chill the entire plant, because you cannot completely close down a hot-water radiator. In short, the cold room is a sore spot in the house and it should be cured and not ignored.

(In the preparation of this article, we have referred to the National Bureau of Standards, United States Department of Commerce, for helpful suggestions, and to the findings of the Forest Products Laboratory of the United States Department of Agriculture.)

★
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★
Look what's coming! A bookful of distinctive suggestions for Christmas shopping ease. It brings heavenly freedom from gift-choosing headaches... and a word from you makes it yours.

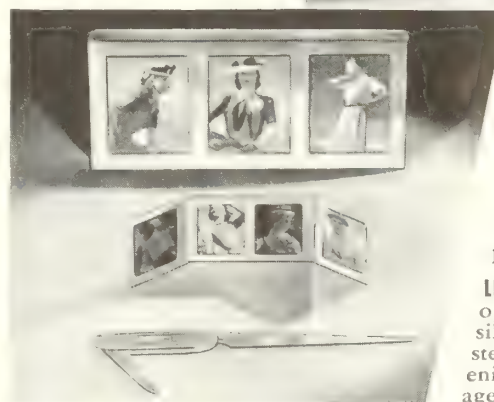
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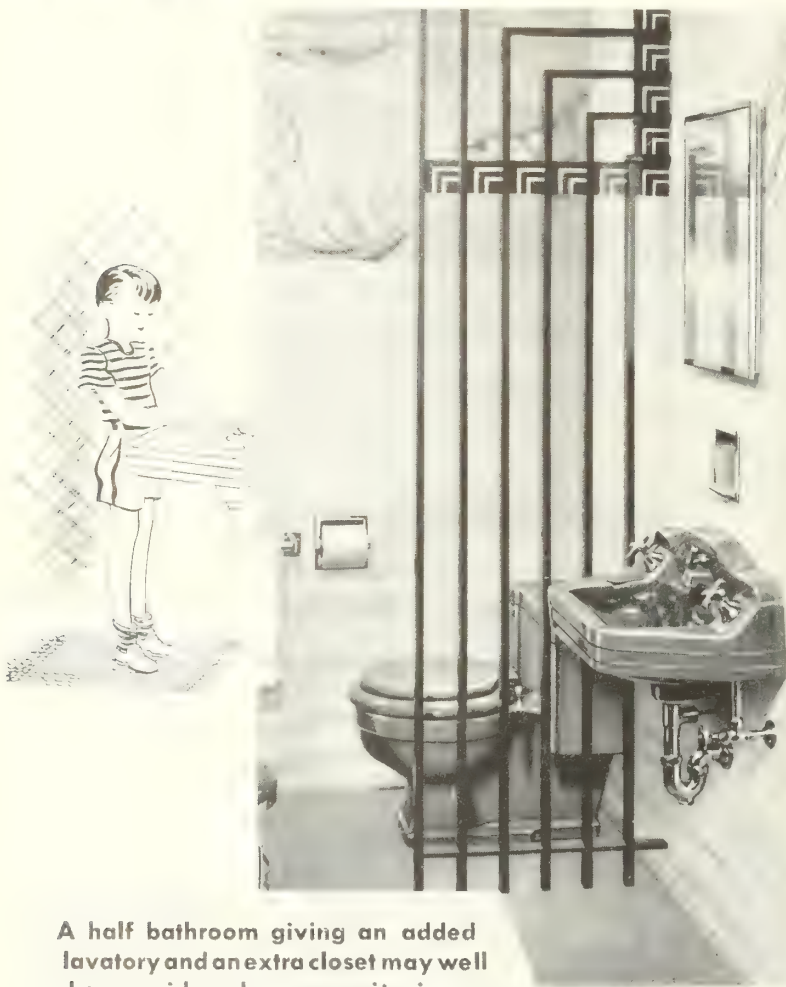
★
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SHOPPING CENTERS

(CONTINUED FROM PAGE 48)

organized *mêlée* of buildings, streets, and sales appeals that add neither to the wealth nor to the happiness of the nation.

Beside being eyesores, these heterogeneous messes are also uncertain sources of tax revenue to their communities and are a definite blight on abutting properties. The average urban and suburban shopping street creates a wide swath of low-value land behind the main street frontages on each side which, in nine cases out of ten, will cancel much of the profit from frontage properties. This is particularly true where there is a rapid turnover in ownership and strong real estate competition. Our interest here is not in the fostering of sales in real estate but rather in the creation of well-planned shopping areas of desirable stability. This may be interpreted as meaning a desire to create the type of commercial area which is an asset to a community and not a potential, or actual, liability.

BY-PASS IS NO SOLUTION

What are the solutions? Certainly not the great arterial by-pass parkways of New York, Boston, and Chicago. These do the trick as far as avoiding shopping traffic congestion is concerned, but it is ostrich reasoning when it comes to solving the actual problem.

The shop owners have a very recognizable series of problems. Stores must be so situated that they can attract the attention of the greatest number of passersby, either pedestrian or in cars. The most obvious location, then, is at an intersection where the most people pass. But the traffic engineer and the safety and highway directors rightly say that intersections must be kept clear of obstructions, that they are for through vehicular traffic and that there should be no distractions for the driver—two fundamental points of friction between business and local government.

A brief glance at typical traffic-accident spot maps is sufficient to show that so far business has the upper hand. With the rapid expansion of our cities, business sub-centers are springing up mushroom-like at major intersections everywhere; and each new one, while it may bring increased income to the community in business, is also bringing problems in parking and traffic manipulation, zoning and policing which many of our communities are neither planned to handle nor in financial condition to control.

The shopping center today becomes a place of miscellaneous small purchases, business activities, services and amusement. We know that well-located and well-designed centers attract shoppers from great distances. This is proven by Shaker Square in Cleveland, built in 1929, one of the largest, most attractive and most successful in the country, which draws on a suburban shopping clientele from a radius of more than five miles. It is on an important boulevard and feeder of rapid transit lines, and adjacent to one of this country's largest and finest residential areas. From the experience gained here and in other well-established and well-planned shopping centers throughout

the country, it appears that a convenient location, plus an attractive layout, a quality which might be termed "style" or "atmosphere", and a variety of shop and service facilities, may become a popular center for community activities and a nucleus for an entire district.

With the advent of the automobile a totally new type of layout is being developed. In some communities—a noteworthy example being Garden City, Long Island—the town itself has required parking space behind the shops and has restricted parking on the street. The free parking space provided in the rear is attractively landscaped and will undoubtedly create within a few years the desire on the part of local architects and shop owners to design two façades to attract customers, and it is hoped that the era of the "Queen Anne front and Mary Ann back" may be the wane. Admittedly, however, this is a compromise with an unplanned district, and in some communities it might prove too costly.

SHOPPING CENTER AS SOCIAL CENTER

The newer type of shopping center consists of rows of one- or two-story buildings designed with the parking of the street and either in front or at either end of the building group. Several of the most successful examples of this type of shopping center have been built in and around Washington, D.C., and in the Los Angeles area. Many of our newer planned cities have incorporated the idea of a shopping center as being also the desirable center of social intercourse; and the theatre and school playgrounds and other attractions are added to the interests of shopping to encourage more people to come to the center.

An open plan is certainly desirable for a shopping center in a temperate climate, but even in the temperate zone sheltered shop fronts, the use of some type of cantilever projection or arcade is to be recommended. Our Winters are rainy and our Summers are hot. Patios and arcades have been used most successfully in Santa Barbara and Miami, forming sheltered ways for pedestrians and providing as much comfort for them on their feet as they enjoy in their cars. The most successful planned of the modern shopping center completely separate pedestrian and automobile traffic and make it possible for people to move from one shop to another with ease and safety and even to take children or animals with them while they are shopping with a reasonable degree of comfort.

The process of civic improvement used to include the destruction of trees. Today parking places and sidewalks are being planted and it is to be hoped that many of our more unsightly areas will follow the lead of the planned shopping centers with this form of civic beautification. While architectural control and the restriction of advertising and signs are matters for discussion at a later date, it is well to mention that in the planned centers, where advertising is restricted and all shop owners use the same size and color lettering, there seems to be no loss of patronage.

THE GOURMET'S CHRISTMAS REVEL

(CONTINUED FROM PAGE 39)

itation XIII. in the Physiology of
e, by Brillat-Savarin.)

stead, I hope that Grimod de la
nière would insist upon being tradi-
l, planning the menu to be a real
ch Reveillon Feast. In the first
ne of his famous Almanac des
mands (the first periodical ever
ished on the sciences of gastro-
ne he gives a detailed and typical
t of his day for a Reveillon to be
d between two and three o'clock in
orning Christmas day.

h a feast surely restored the
s of the faithful, tired out after
g spent four hours attending mid-
Mass, singing the three nocturnes
e Matins, and the Te Deum, fol-
l by the Lauds composed of thir-
psalms and three canticles, not
ing the anthems, the hymns, the
s and the responses, the whole
in full chorus! He goes on to say
it is no wonder the faithful blessed
unders of the Reveillon (midnight
e), for nothing creates as much ap-
e as the prolonged exercising of
ungs, sanctified by prayer.

e menu consisted of four different
ages served hot, *boudins blanc* and
ins noir playing an integral part,
g as acolytes to a boiled chicken
rice (the middle dish), taking the
of soup, which was never served.
whole relieved by a stiffed tongue
carlate, accompanied by a dozen
d pigs' feet stuffed with truffles
pistache nuts, and a plate of fresh
chops. At the four corners of the
were two plates of *petits-fours*,
as *tourtes* and *tarlettes*, and two
rts such as *crème à la vanille* and
ple custard à l'anglaise. With nine
plates of desserts, the Reveillon
finished and the faithful, restored,
then free to return to their homes
ke a little nap before assisting at
Mass and the sermon to follow.

illat-Savarin overruled, the Prince
alleyrand (famous French diplo-
nd distinguished amateur of good
e) and the Arch-Chancellor Cam-
ès (equally famous epicure) hav-
approved Grimod de la Reynières'.
I can nevertheless hear the Mar-
de Cussy's plea for onion soup
a small glass of cognac in it, and
es stuffed with truffle-soufflé. He
enced by the promise that to him
fall the honor of cooking the
en with rice mentioned in the
n menu—for who, pray tell, would
a better right than he who was
honored by Napoleon himself for
g able to cook chicken in 365 dif-
t ways!

course this favoritism would be
ter blow to poor Alexandre Dumas,
feel sure he would hope against
for permission to make *omelettes*
huitres (heaven forbid). Berchoux
Monselet would be more easily con-
ed, contenting themselves by writ-
poems and sonnets about it all. To
Baron Brisse would be allotted the
of making *boudins blanc*, follow-
his own recipe for same.

ossini, having been thwarted in his
e to make a "stuffed" to be accom-
ed by macaroni in true Italian
t, would be permitted, by way of
olation, to make his own recipe for

truffle salad, or de Cussy's recipe for
truffles stuffed with truffle-soufflé, for
poor Monselet—whose last whispered
dying words on earth were something
to the effect that he would take truffles
with his *Dies irae!* Fulbert-Dumonteil,
who wrote "France Gourmande," would
probably go off in a huff somewhere and
privately roast a goose so that he
would be sure to have goose fat to fry
his potatoes in. As for the celebrated
Doctor François Joseph Victor Brous-
sais, although we are not unappreciative
of his fame as a gourmet, we are sure
his professional services might well be
required after the Feast, if not before!

I shan't attempt to give recipes for
all the above mentioned delicacies, be-
cause, if you, dear readers, are gour-
mets yourselves, you will probably be
invited to the party anyway. But just
in case the party proves a myth, you
might like to try: A teaspoon of cognac
in your plate of onion soup à la M.
de Cussy, or Rossini's truffle salad,
or the Baron Brisse's recipe for *crème*
d'amandes, or Brillat-Savarin's pyramid
of vanilla and rose meringues garnished
in the middle with *Crème-Chantilly aux*
pommes, or chicken with rice, or a
crown roast of pork chops, or if you
know anything about the intricacies of
making sausages maybe you will be
trying the Baron Brisse's *boudins blanc*.

BARON BRISSÉ'S CRÈME D'AMANDES

Pound to a paste, in a marble mor-
tar, 2 ounces of blanched sweet almonds
and 2 or 3 bitter ones (I couldn't find
any bitter ones so I used peach kernels
instead), sprinkling the almonds with
a few drops of orange flower water to
keep them from oiling. Scald 1 quart
of thick cream with 4 tablespoons
of sugar, pour it over the almonds, then
pass the whole through a very fine
sieve. Place the cream in top of an
enamel double boiler, over hot water,
and add slowly the yolks of 6 eggs well
beaten, stirring constantly. Continue
cooking, stirring constantly until thick-
ened, then pour it into a shallow des-
sert bowl and when cool place in re-
frigerator to chill. Just before serving,
sprinkle the top with burnt sugared
almonds, pounded to a powder in a
cloth.

A CROWN ROAST OF PORK CHOPS

Order ribs of a young pig and have
the butcher make a crown with no stuf-
fing in the center—and remember how
much it weighs. The tip of each bone
should be covered with a square of
salt pork; ask the butcher to send the
frills separately. Sprinkle the roast cop-
iously with salt and pepper. Place on a
rack in a very hot oven—500° F.—for
twenty minutes, to brown. Then reduce
the heat to 350° F. and continue roast-
ing, basting frequently, 30 minutes to
the pound. Serve hot.

ROSSINI'S TRUFFLE SALAD

Place in a salad bowl some olive
oil from Aix, some fine mustard, vine-
gar, a little lemon juice, salt and pep-
per. The whole having been beaten to-
gether until perfectly combined, add
and mix in your truffles which have
(Continued on page 71)

I WENT TO BUY A CHAIR—
and came home with a new
bedroom in my handbag



I'd heard a lot about Masonite Tempered Presdwood, but never saw it
until I went to buy a chair. All the store's display rooms were made of it.
The manager said they use Tempered Presdwood because it's a clean,
dry board . . . easy to install . . . and they can get really beautiful walls
and ceilings with it. What's more, it costs very little.



I suddenly realized Tempered Presdwood might enable Larry and me
to have our whole bedroom done over, so I made some pencil sketches
of those smart model rooms. Sure enough, we found that Tempered
Presdwood could go on right over the old walls. It's grainless and moisture-
resisting too. It won't warp, chip, split or crack. And it can be painted.



You'd never know the old bedroom now. Our walls are Tempered
Presdwood, scored vertically and painted deep blue. The ceiling is light
grey. We have a built-in chest of drawers along one wall—Tempered
Presdwood, of course. And a handy built-in shelf over
our bed for radio and books. P. S.—Larry was so pleased
that he bought me a whole suite of new furniture.

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also American Dry and
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*Contains 15% alcohol by volume,
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Great Western AMERICAN CHAMPAGNE

THE AMIABLE SEASON OF PUNCHES

(CONTINUED FROM PAGE 38)

didn't care where the water went so long as it didn't go into the wine, but water does go, in nature's devious ways, into even the best wines; in fact, that helps make them best. The success of a wine grape depends on the soil in which it grows; and one soil differs from another, in many respects, by the rivers that flow through it. The story of the fine Bordeaux wines cannot be told without tracing the rivers Garonne and Dordogne, which meet to make the Gironde. Equally one can see a relation between the Rhône and its two superb products, Hermitage and Chateaufort du Pape.

With beer and ales the contact is even closer. What the Shannon waters contribute to Ireland's famous stout and what the various pure streams of other countries to their ales and beers are as obvious as day.

In the writing of connoisseurs you read that such and such a wine will "stand up" to such and such a dish—thus "a good Burgundy will stand up to game or venison better than a fine Claret". The weight, texture and potency of the wine is compared with the heaviness of the dish. So, in reverse proportions, the white and lighter meats call for lighter wines.

It is related of a famous private chef

in New York that he won his position and held it by being able to send to table a different soup each of the 365 successive nights of a year. What an accomplishment! Let the corseted tribe declaim against soup as fattening, let wren-like eaters shun a fluid beginning of a meal, the law still holds—the right way to start a dinner is with soup.

One of these days, in emulation of that chef, we hope to accumulate the recipes for 365 soups. Each week, from one source or another, we add a new one to our Book of Gastronomic Delights, as our cook book is called. Here is the recipe of a soup that we have enjoyed both hot and cold.

CURRIED CORN SOUP

1 tablespoon chopped onion fried until golden brown in a little butter
1 teaspoon (level) curry powder
1 teaspoon cornstarch
Salt, pepper, cayenne
1 can of corn put through grinder
3 cups stock
2½ cups tomato juice or canned tomatoes

Cook all together and strain. Heat 1 cup milk (or thin cream) in double boiler and allow to cool before adding it to other mixture, if soup is to be served cold.

CUSTOM MADE

(CONTINUED FROM PAGE 60)

recently added to complement their fabric and floor covering lines. Decoratively the process is important because it opens up new possibilities for both decorator and client. Not only can original designs be reproduced at comparatively small expense, but stock designs can be ordered in the exact color nuances you desire—perhaps to match a difficult fabric that's already in your scheme, perhaps to repeat the delicate shadings of some favorite bibelot.

Each shade of color in the design calls for a separate screen; and each screen means a separate hand-printing operation. So the time of custom-printing a paper must depend on its complexity of pattern and hue. Formerly, the process of transferring an original design onto paper might run into months and also into fabulous sums. Now Schumacher, with the advantages

of urban location and determined planning, are geared for high-speed action and more reasonable cost.

The trio of decorator's wallpapers we show took only three weeks from idea to wall, from drawing-board to finished product. The tufted stripe by William Pahlmann of Lord & Taylor was designed in a rich clear blue and white, and suggests to him a rather formal living room. It is called "Fontaine." Blue stars are spaced on a white ground, under a pink and black border wafting gray plumes, by Virginia Conner of Bello, Inc. She pictures it in a spacious Colonial bedroom, and has whimsically named it "Twink". "Topiary Gardens", by John Gerald of B. Altman, was inspired by the prim boxwood hedges of the Williamsburg gardens. Its original coloring is soft light green and pinky beige.

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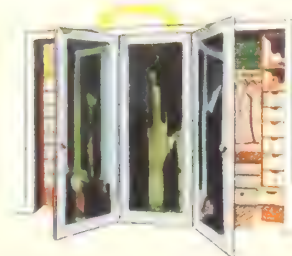
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ENVELOPE ENCLOSED IN THIS ISSUE

THE GOURMETS' CHRISTMAS REVEL

(CONTINUED FROM PAGE 67)

been previously peeled and sliced in thin slivers.

VANILLA AND ROSE MERINGUES WITH APPLE SAUCE A LA BRILLAT-SAVARIN

Beat the whites of 4 eggs until frothy, then add a tiny pinch of salt and continue beating until stiff. Gradually beat in $\frac{1}{2}$ cup powdered sugar, remove beater and sprinkle the meringue with a teaspoon of vanilla. Then, using a large spoon, fold in carefully another $\frac{1}{2}$ cup of powdered sugar, two tablespoons at a time. Drop on ungreased paper-covered tins in small oval-shaped mounds.

When half of the meringue is used, color the remaining half a bright pink by folding in carefully a few drops of red vegetable coloring. Proceed to drop these in the same manner as the white ones, making them all the same size. Bake in a very slow oven, 275° F., for about 50-60 minutes, or until well dried on the surface. Remove carefully from paper while warm. If they stick to paper, moisten bottom of paper by placing it on a wet cloth for a second or two.

Now make some stiff applesauce by paring, quartering, coring and washing 8 large apples. Place them in a pan with very little water, just enough to keep them from sticking (about $1\frac{1}{4}$ cups) and cook until tender. Drain off any excess juice there may be and put the apples through a fine sieve. Place back in pan, and add sugar to taste, about 1 cup, and cook a minute or two longer, stirring constantly. Cool and place in refrigerator until ready to assemble and serve the dessert. Beat 1 cup of heavy cream until quite stiff, flavoring it with a little vanilla, and fold it carefully into the applesauce, which should be very stiff. Pile the applesauce in a pyramid on a large plate; then very carefully arrange the meringue, alternating pink and white so as to cover the entire surface of the applesauce. Serve at once.

CHICKEN WITH RICE FOR EIGHT

Clean, singe and wash, inside and out 2 fine, plump, fat chickens less than a year old, weighing each from four to six pounds. Put a lump of butter in each. Place them side by side in a pan just large enough to hold them. Add 3 quarts of cold water or, better still, chicken broth. Bring gently to the

boiling point, skim carefully and add 4 carrots, 2 leeks, 4 small onions and a few stalks of celery. When the water boils again, skim once more, then cover and cook slowly for one hour. At which time add salt to taste and continue cooking until the birds are tender but not falling apart (about one hour longer). Twenty minutes before you think the chickens will be done, pour off $6\frac{1}{2}$ cups of broth, strain, and add to it 3 cups of well-washed rice and simmer very slowly for twenty minutes until the rice is tender, shaking the pan occasionally to prevent sticking.

In the meantime, make a sauce by cooking together, without browning, $\frac{1}{4}$ pound butter (8 tablespoons) with 8 level tablespoons of flour. Pour off almost all the rest of the broth from the chicken, strain, and add it gradually to the flour and butter, stirring continuously. When smooth and thickened, season to taste with salt and freshly ground pepper and a tiny pinch of mace or nutmeg if you like it, and continue cooking over hot water while you remove as much skin as possible from the birds. Place them on a large hot platter. Add salt and pepper and a lump of butter to the rice, which should by now have absorbed all the broth in which it cooked. Pile the rice around the chickens. Now stir into the sauce the yolks of 4 eggs, slightly beaten, with $\frac{1}{2}$ cup of thick cream. Cook, stirring constantly, for a minute or two longer, then season to taste with a little lemon juice and pour enough of the same over the chickens to cover them. Serve, accompanied by the rest of the sauce in a separate bowl.

THE BARON BRISSE'S BOUDINS BLANC

Soak some white bread, minus crusts, in milk and squeeze dry. Add diced onions cooked in butter, also some chopped fresh leaf fat, the white of chicken, yellow of egg, cream, and several sweet almonds pounded to a paste. Season with salt and *quatre épices* (a mixture consisting of 125 parts of white pepper, 15 parts grated nutmeg, 8 parts of powdered cloves, and 32 parts of ground ginger). Introduce the mixture into *boyaux* (sausage casings), cook them in boiling water and, when done, plunge into cold water, drain and wipe dry. Make them shine by rubbing them with fat. Eat them grilled served in buttered cases (bread croustades, I suppose he means).



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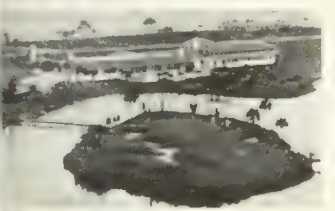
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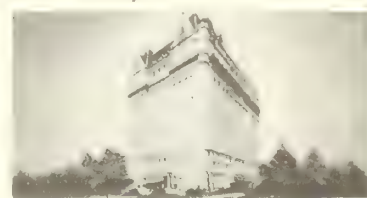
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HOLLIES FOR MANY REGIONS

(CONTINUED FROM PAGE 43)

pistillate flowers on another, both must be present in order to insure fruit. All horticultural varieties of holly are necessarily asexually propagated and therefore many interesting forms are staminate and will never fruit.

THE AMERICAN HOLLY. The American holly, *I. opaca*, is the Christmas holly to millions in the East. It sometimes grows 70 feet tall and can be found along the Atlantic coast from Cape Cod to Florida.

Although there are comparatively few varieties of the American holly (there is an excellent yellow fruiting form), investigation has shown that the plants differ widely in many respects. Leaf color, size of fruit, hardiness and amount of fruit produced are only a few. Certain plants drop all their leaves each Spring just as the new leaves begin to unfurl—others keep most of their leaves two and even three years.

Many persons uninitiated to the ways of handling plants have had failures with the American holly. Probably this is due to the fact that the trees are dug too hastily in the woods. Nursery grown trees are by far the best, for these are regularly root-pruned. They should always have a ball of dirt around the roots unless moved by experts. Growing in one situation for years, the feeding roots of plants are far removed from the base of the tree and unless all these are carefully dug and kept moist until planted failure is highly probable. In the North evergreen hollies are best transplanted in the Spring. Frequently it may be advisable to remove some of the leaves so that the newly transplanted tree will not lose too much water at the outset. This is not always necessary when well-grown and root-pruned nursery trees are obtained. Plenty of water is essential.

OTHER AMERICAN NATIVES. The southeastern United States has two red-berried evergreen hollies that are native from Virginia to Florida, westward to Louisiana and even in parts of Texas. The yaupon (*I. vomitoria*) has leaves about 1½ to 2 inches long and is rarely found very far from salt water. The dahoon (*I. cassine*) grows taller, reaching about 25 to 30 feet, and has long narrow leaves about 2½ inches long.

The inkberry (*I. glabra*) is a black fruiting evergreen shrub widely distributed over the entire eastern United States. Its bushy form, shining black fruit, upright branches and glossy green leaves, sometimes as much as two inches long, make it a valuable ornament everywhere, particularly in the North, where it is perfectly hardy. It seldom grows over 6 to 8 feet tall and makes an excellent shrub for informal evergreen planting. One of its several assets is that it grows well in wet soil.

A very important native holly is the common winterberry or black alder (*I. verticillata*), also fortunately distributed over the entire eastern United States. This fast-growing deciduous holly is found chiefly in swampy lands and is blessed with conspicuously beautiful bright red fruits about ¼ of an inch in diameter. This species, however, does not need wet soil; but it will do well in any good situation.

HOLLIES OF THE ORIENT. The Chinese holly, *I. cornuta*, with its evergreen

leaves and scarlet red fruits, is a very interesting plant. It is about as hardy as the English holly, although it has withstood zero temperatures, and should be used more frequently in American gardens. Its handsome, lustrous dark green leaves are peculiarly shaped, with three spines near the end, two very prominent and the middle one small, with one or two others on each side near the base, giving the leaf a unique oblong appearance, somewhat like an oblong sail blown full by the wind. The large fruits are nearly ⅓ of an inch in diameter and are borne on the previous year's growth.

This holly has the peculiar quality of setting fruits even though the flowers have not been pollinated, hence on pistillate plants need be used.

The Japanese holly, *Ilex crenata*, a dense growing plant with leaves similar to boxwood. It may grow ten feet tall or even more and is used as far north as Long Island, although smaller leaved variety, *microphylla*, a better plant and more hardy. The fruits are black and therefore comparatively inconspicuous.

Very few garden enthusiasts have realized the tremendous possibilities of another form of the Japanese holly, *crenata convexa* (incorrectly called *nummularia*, *mariesi*, or *bullata*). In the first place this shrub has an excellent vase-shaped form growing vigorously and very densely from the base. Its foliage is a perfect substitute for that of boxwood, even to the slight convex shape of the leaves, and apparently these are not susceptible to the serious box-leaf miner. Also it is considerably more hardy than boxwood and can be grown as far north as Boston. It makes a fine, fast-growing specimen plant (the terminal shoots may grow 12 inches a year) and, most important of all to the nurseryman, it roots extremely well from cuttings. Cuttings taken in January, with proper care, form splendid little plants a foot high by the end of the first growing season.

E. H. Wilson introduced *I. pernyi* to the United States and considered it one of the most useful of the Chinese hollies. It is an evergreen shrub in the country, 6 to 18 feet high, with dark glossy evergreen leaves and bright red fruits. The tree itself is narrowly pyramidal in outline, with rigid branches. The leaves are slightly over an inch long with a very few spines on each side and the tree will grow as far north as Rhode Island, if given some winter protection.

A charming holly which is apparently doing remarkably well in the Arnold Arboretum, although it is suited for planting in Florida and California, is *I. yunnanensis*. This is a compact, columnar-growing tree with small spinous leaves and red fruits that are borne individually and not in clusters. It is much more desirable than *I. crenata microphylla* because of its colored fruit. Apparently only the pistillate form is in this country.

These, then, are the more prominent hollies. Each one is well suited to some region in the United States. Some are being grown in large quantities and are easily obtainable, others are new and quite rare, but each one can be a potential gem in some garden.



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BULBS FOR FLOWERING INDOORS

(CONTINUED FROM PAGE 40)

For a succession of blooms, set new plantings of bulbs at intervals of ten days or two weeks apart.

Disappointments from blasting may be avoided if cultural directions are followed. Consideration of temperature is also important. For stocky plants, roots form best at 40° F., stems and foliage at 50° F., and flowers at 60° F. Quick development in 70° F. causes weak, spindling growth.

The larger group of tender bulbs are grown in pots, boxes and bulb pans in good soil with proper drainage. They vary considerably as to size, color, variety and time required for maturity. However, the same process for rooting applies to all. A thorough drainage, using bits of broken pots, clinkers, pebbles, charcoal, etc., is placed in the bottom of the pot with a layer of soil on this. The bulb is set directly on a layer of sand. Sufficient soil is pressed firmly around, permitting the upper part of the bulb to show above the surface and allowing a half inch from the top of the pot for watering.

The amaryllis should head the list as one of the choicest bulbs for indoor cultivation. Start the bulb in October or November, using garden loam which has been mixed with leaf mold, coarse sand, well decomposed manure or bone-meal to enrich and fertilize the soil. Plant it so that the top will be one-third above the surface of the soil. After thorough wetting, place in the dark in a temperature of 50°-60° F. and leave it for about four weeks for root development, watering sparingly until the flower stalk appears. After bringing to the light, keep well watered.

The calla, especially the yellow variety, which has silvery spotted, large, dark, green leaves, is well adapted to indoor culture. This does well in heavy clay soil which has been enriched with a small amount of dry cow manure. It should be planted during the Fall. The top of the bulb is allowed to project slightly above the surface. Warm water will hasten blooming.

Freesias and ixias are small and require similar treatment. They have a wide range of colors, from purest white through lavender-blues, reds and yellows. Plant the bulbs in the Fall, preferably in October. Use a sandy soil and leaf mold mixture, without manures, to be safe; or, if fertilizer is used, it should be kept well away from the bulb. Plant about an inch deep, having five or six in a five-inch pot. Withhold water until growth has started, then water sparingly until the flowers appear. Careful watering is necessary because, if too wet, the plants may rot.

These bulbs are kept in the dark for at least four weeks. They must be kept cool during the entire development. Hold back the tops while the roots are growing by keeping them in a temperature between 45°-50° F.

Oxalis is an unrivalled blooming plant for indoor pot culture during the Winter. The delicate, lacy, clover-like leaves, above which rise many flowers, fall prettily over the pot, making it suitable for a hanging basket. This may be started in the Fall, planting several bulbs an inch deep in the same container. Keep them in the dark for about

four weeks, then bring them gradually to the light. This is a sun-loving plant and also needs plenty of water.

Most of the hardy varieties of bulbs for indoor forcing require a long period, but they are worthy of the time and effort. The treatment for these is somewhat different than for the tender ones. These are better when, after planting, they are subjected to frost.

Bulb pans, boxes and pots are suitable for planting daffodils, tulips and hyacinths. Daffodil bulbs are large and fewer are planted in a pot. Six tulips may be planted in a six-inch pot or ten in a ten-inch pan, allowing an inch or two of soil to cover over the tops of the bulbs. Exhibition hyacinths are planted singly, having one in a five-inch pot; or, if more are wanted in a group, three or four are planted in an eight-inch pan. Place broken bits of pots, cinders or such for thorough drainage in the bottom of the pots. Mix thoroughly with some good garden soil and bonemeal, using about a handful to each pot of soil. Use a layer of this enriched soil over the drainage and then a layer of sand on which the bulbs are set. The bulbs should not touch each other and the tops, except tulips, appear slightly above the surface after the soil is firmly set around each bulb. Allow a half inch below the rim of the pot to permit watering. Water them thoroughly to settle the earth, but give no more until growth begins.

Bulbs in dormant condition resent excess moisture and should neither be too wet nor too dry during development. The potted bulbs are sunk in the ground in a cold frame or protected place with a southern exposure. The cold frame should be opened on fine days. Place upright sticks to indicate the location so that the pots may be taken up without injuring the plants. Cover the pots with any protective material, using about four inches of sand, peat moss, straw, dry leaves, ashes, etc., adding more when the ground becomes solidly frozen. These potted bulbs may remain until Spring or, if thawing will permit, may be lifted and brought indoors during January or February.

When a cold frame is not available, select a protected space in the garden in which water will not settle. Dig a trench a foot deep and in the bottom of this scatter coal ashes which will serve as a drainage on which to set the potted bulbs. Mound the earth over the tops of the pots for the entire length of the trench. When the ground is solidly frozen, cover with more coarse material. No further attention is needed until the bulbs are ready to be lifted. It will take at least eight weeks before they have formed sufficient roots. An inch of plant growth above the pot and roots appearing abundantly through the bottom are indications that the bulbs may be brought indoors.

The change from severe cold to warmer temperature should be gradual. After digging the pots, place them in a cool, light room, but keep them shaded for several days until the top growth attains natural color. Then place them in the sunny window where flowers and foliage of excellent quality should result. Water generously, but remember to keep the temperature around 60° F.



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MANNERS IN THE GARDEN

(CONTINUED FROM PAGE 56)

arrangements. The result is that he takes very little back talk, the male gardener.

Women, on the other hand, put their gardens immediately on the social map, just as they do their children. They have to face results. It's not easy—it requires diplomacy plus.

The matter of exhibiting a garden looms large to any owner.

There should be two methods of showing a garden. Unfortunately there seems to be only one that is current. The hostess gathers her guest or guests together, and starts them off on nothing less than a Cook's tour, imparting a very certain amount of knowledge by the way. This method of approach to a garden is, in many cases, the only approach. People want it, ask for it, ask you to walk around with them. Granted.

Isn't there another way? Betimes, a weary gardener arrives at your gates, in search of something—inspiration, peace or knowledge. This stroller might be looking for that perfection he cannot achieve himself. It might be found if he were left to himself. Give your adult friend, your adult garden, a chance to get together—on their own. Leave yourself out of it for once. How much pleasure would you get out of a book, a play or any creative work, if the author were persistently at your elbow explaining his creation? Not much. If your garden is a work of art, respect it.

There are all sorts of snares and traps for garden owners to avoid. Beware of alibis. Perhaps the worst is that ubiquitous wail: "You should have seen it last week!" The best of us will fall into that trap without a very firm setting of the teeth. Maybe there is a cure that only time and science can achieve; and, like the solution to the common cold, perhaps it is about to be reached. Let us pray. One poor gardener made her contribution and did her bit, with a happy ending. She was asked, at the last moment, to include her garden in a tour of visiting clubs. She was a kind woman who always said "Yes". Her garden was new. It was small, but it had design. A fine stand of delphiniums, the only bloom, had been cut to the ground that morning. She received the ladies in the house; let them file out

into the bare garden alone, without a word of the lamented delphinium; she had her reward. A wise woman, resting a lame foot, looked out of the window and said:

"My dear, a garden is just like a woman; if it has a good shape it doesn't need any bloom."

If you happen to be a dirt gardener, one of the straining points in courtesy is that moment when you are either separating important seedlings, or giving the borders a big clean-up against time and the arrival of guests. That dreadful moment when someone you may like very much comes sauntering in for a friendly chat. Nothing to do but curse inwardly, smile outwardly, and give up the job. You can, of course, go on with it, while your guest spoils her shoes in the wet grass. It won't pay. You will make nothing but mistakes. And too, there is always that danger of becoming hysterical if your visitor starts to help. "Is this a weed? Can I pull this out?" Awful! You can't stand that. Go and sit in the shade and get what you probably need—a rest. You won't lose your garden and you will keep a friend.

If you have plants, flowers or vegetables, to give away, make a fête of it. Take the trouble to put the plants in damp paper; arrange the flowers in a basket; wash the vegetables. You will be repaid, by, as Henry James would say, the great, good fun in it.

Sending flowers from your Summer garden to a sick friend, at a distance, is a difficult problem. It has been solved delightfully by the Heavenly Blue Morning Glory and its sister hybrids, Cornell and Scarlett O'Hara. Pick the buds on as long stems as you can—put in a few trailing tendrils. Keep them in deep, cold water for several hours. Pack them in damp cotton in a tight box. They will travel, by post, for several hundred miles. Your friend will open her eyes upon a miracle every morning for more than a week.

Gardeners are lucky. They should be the most courteous people in the world. They have insurance, with small premiums to pay, against disappointment in love, old age, poverty. They inherit, without taxes, "the all-enclosing freehold of content".



MERRY CHRISTMAS to Garden Lovers

Presenting once more—Max Schling's famous wheelbarrow that made so many garden lovers chortle with delight last Christmas.

We described it as the "new, super stream-lined, clutchless, rubber-tired, lightweight WHEELBARROW GONE SPORTING". And that still goes.

If you have someone who gardens on your Christmas list—here is the gift unusual, appreciated, perfect. Express prepaid East of the Mississippi. \$6.00.

Max Schling has a Christmas Circular filled with many gadgets. We'll send one on request.

Max Schling

Madison Ave. at 59th Street, New York



Escape TO THIS TROPIC OASIS

MIAMI

Exotic blooms, graceful palm trees, strange tropic shrubs—more than these make Miami a veritable oasis of sunlight in a tatter weary world. Smiling for happy laughter—people have fun, whether in the gay round social and sporting events or peaceful pleasures that abound those of quieter tastes in this complete METROPOLITAN city—they are still paramount in Miami. Last year well over a million Miami visitors—certainly not all winter—proved that tropic vacations now within reach of ANY reason budget. All it takes is a little planning—and Miami's new book gives all the answers—color photos, sports programs, living costs. The coupon will bring your copy mail it today.

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House & Garden Editors

Section 11

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HAPPY THE DAY HAPPY THE GIFT

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by

Towle

makers of
sterling only
with craft
traditions

Since
1690

Christmas comes but once a year . . . But the joy of Christmas gifts should last. Towle Sterling lasts for ages. So make some friend or relative happy with Towle Sterling. Give her salad forks or soup spoons, a twich tray or useful bowl she longs for to match her set; or start a set she will add to and always treasure. Then, truly, you will have a lasting pleasure and service to the one you wish to make happy.

Write for pictures and prices of all Towle patterns with chart of engraving suggestions.

NEW BOOK FOR BRIDES "How to Plan Your Wedding and Your Silver" . . . Twenty-four fascinating pages . . . Very practical and priceless record.

THE TOWLE SILVERSMITHS—Dept. G12
Newburyport, Massachusetts

Please send free folders on _____ patterns.
I enclose 10 cents for new book.

Name and Address _____



The Crane Mark

IN PAPER STAMPS YOUR GIFT WITH DISTINCTION

Of all the gifts that Christmas brings, none is so satisfying to give or so pleasant to receive as Crane's Fine Papers. For here is paper that is the very essence of excellence, and styled with a genius that offers a happy choice for every person on your list. Each sheet bears the name and mark of Crane—for your assurance in buying—for the confirmation of your good taste in giving.

As a suggestion of the colorful array of Crane's Fine Papers now on view at your stationer's, we present here four notable examples. Ask him to show you the complete Crane line, at prices from one to fifteen dollars. In making this a Crane's Christmas, you will enjoy giving the best and still keep well within the bounds of your budget.

Illustrated, from the top: An exquisite box of CRANE'S VELLUM, with silhouette cover. CRANE'S GREYLAWN—always a feminine favorite—in lovely lace-patterned box. • A paper every man on your list will be proud to use, with leather strap and bit to emphasize its masculine quality. • A generous gift of CRANE'S KID FINISH NATUREL—the same distinguished paper used in CRANE'S WEDDING INVITATIONS.

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CRANE'S FINE PAPERS, INC., 100 N. Main St., Boston, Mass. Entered as second-class matter, May 1, 1907. Postage paid at Boston, Mass. Vol. 76, No. 12, December, 1939. Subscription, \$2.00 a year in advance.

Vol. 76, No. 12

Imaginative Gifts

FROM **LEWIS & CONGER**

ONE OF AMERICA'S FASCINATING STORES

Exciting gift ideas that carry with them the prestige of one of America's best-loved stores. Save yourself exhaustive hours of gift-hunting by checking your list against the unusual gifts illustrated here. Then, come in if you can—or if you are not going to be in New York soon, shop at Lewis & Conger by using the convenient coupon below!



TIME TRAVELS beautifully in a tailored calfskin case, which opens into a photograph frame as well. Closed, it measures 3" x 3½". Open, it pictures the ones that matter to homesick travelers. \$5.



SPOT RAY LAMP—enables you to read late at night while your spouse sleeps. All light is focused on book. Table or clamp-on. Bronze or beige lacquer, \$7.95. Bronze or chrome plate, \$9.75.



VUE-BACK LEAVES HER HANDS FREE—Hooked around her neck, Vue-Back gives close-up reflection of her make-up or coiffure. Leaves both hands free. Reversible mirror, one side plain, the other magnifying. Adjustable, \$2.95.



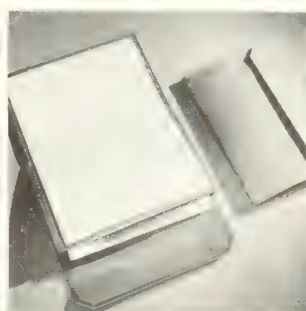
WITY POOR MAN struggling toward replace clutching dusty logs to his chest. Restore his dignity with his Wood Carrier and save his suit. Canvas, with leather grips. Open, 10" x 30". Green or brown, \$2.25.



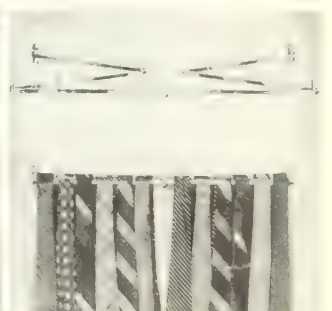
DANCING RAINBOW LIGHTS—Tossed on your open fire turn the flames into gorgeous colors. Pine cones, bayberry sprigs, seed pods, packed in moss—all impregnated with "rainbow lights". Large size box, \$3.95. Small size, \$1.95.



ZIP-A-ROBE—Give your motoring friend this fringed wool auto robe. Soft, lightweight and warm. 54 x 72 inches. Fold and pop it into its brown suede Zipper case and you have a comfortable pillow. Convenient strap for carrying, \$5.95.



FOR THE MOTORIST—This leather case holds a quarter of a folded road map, protected under isinglass. Back pocket has room for 6 additional road maps. Red and blue pencil for marking. Rust or black cowhide, \$4.95.



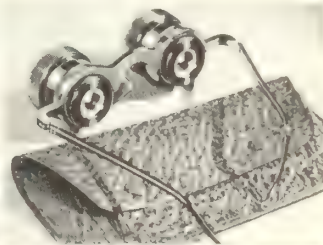
3 DOZEN AT A GLANCE. This Double-jointed Tie Rack keeps a man's 36 favorite ties unrumpled—each in a private section. Pulls out at a touch to make his choice easy, then folds back tight on door or wall. 20" wide. Chrome, \$3.95.



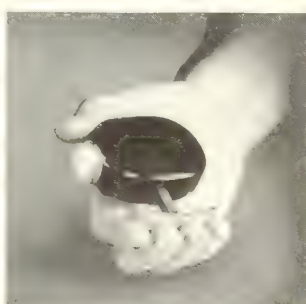
VALET RACK—Saves a man's time and temper by having all his clothes handy. Holds his suit, horts, shirt, socks, shoes, conveniently arranged. Mahogany, Walnut or Maple Finish, \$9.85. Chromium, \$24.75.



SPORT GLASSES bring the action right into your lap. Two-powered binoculars are ideal gift for those who like front-row views of pugilists, leading ladies or football stars. With case, \$2.50.



SMART WAY TO CARRY PICNIC LUNCHES—A present to use the year 'round on motor trips, picnics, and, of course, at football games. The good-looking leatherette kit contains 2 quart vacuums. Roomy brass food or sandwich box in middle. Complete, \$6.95.



HAND-PUMP YOUR ELECTRICITY—Pygmy flashlight doesn't use batteries (which may go dead without warning.) Generates its own current as wanted—merely press the handle's lever in and out. Fits pocket or pocketbook. \$4.50.



JEFFY COIN PURSE—Slotted compartments hold pennies, nickels, dimes, quarters. Pick out exact change needed. Sealskin or pigskin with zipper, \$3.00. Snap-fastened: Leather-stitched-edge calfskin, \$2.00. Pigskin, \$1.50. Brown or black calfskin, \$1.00.

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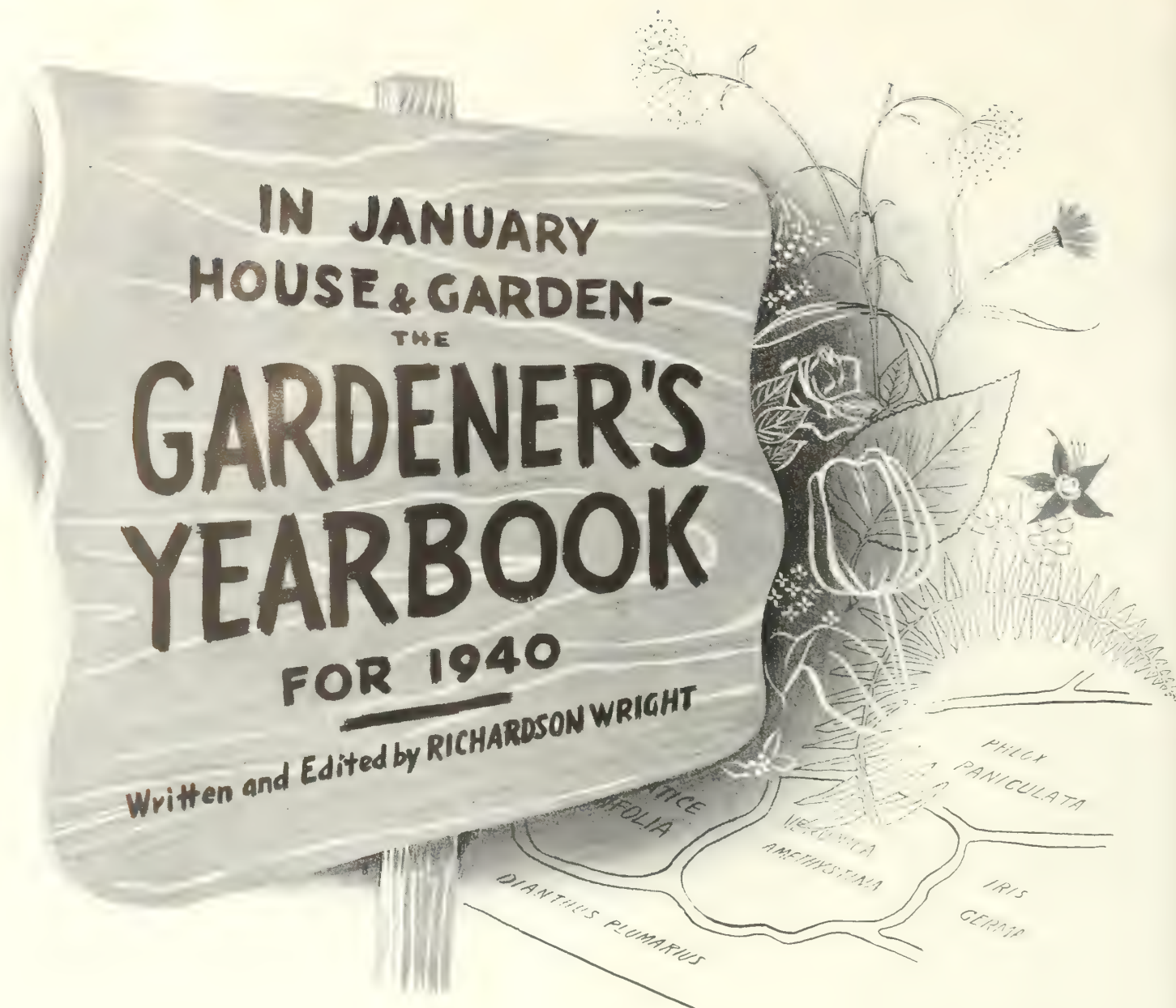
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The issue you've all been waiting for is on its way! House & Garden's January Double Number presents a large, separately-bound Gardener's Yearbook—third in the highly successful series of garden manuals prepared for the magazine by its editor, Richardson Wright—devoted this time to . . .

THE PLANNING OF YOUR GARDEN

No subject could be more timely . . . and no book could be more helpful than this one. Written by one of the country's leading garden authorities, it is filled with expert information on how to plan a garden and what to put in it.

Seven factors influence a garden plan. In this new garden guide, you'll learn what they are and how to use them to advantage. You'll learn how to divide your garden into "rooms", each room having its particular function . . . how

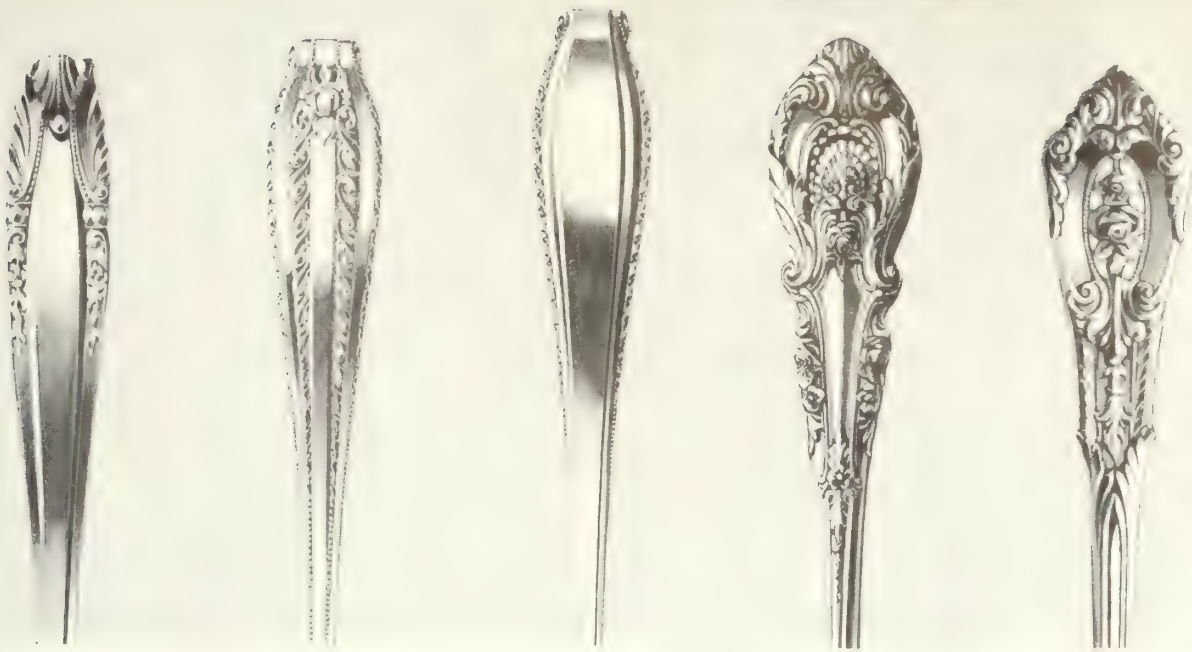
to save space and get unusual effects with optical illusions . . . how to balance tall and low plants.

To help you visualize your prospective plan, the Gardener's Yearbook gives you hundreds of illustrations . . . brilliant photographs, many in full color . . . graphic "how-to" drawings. It offers a wide variety of garden plans, tells how to construct different types of walls and paths, and suggests charming arbors, summer houses, and statuary.

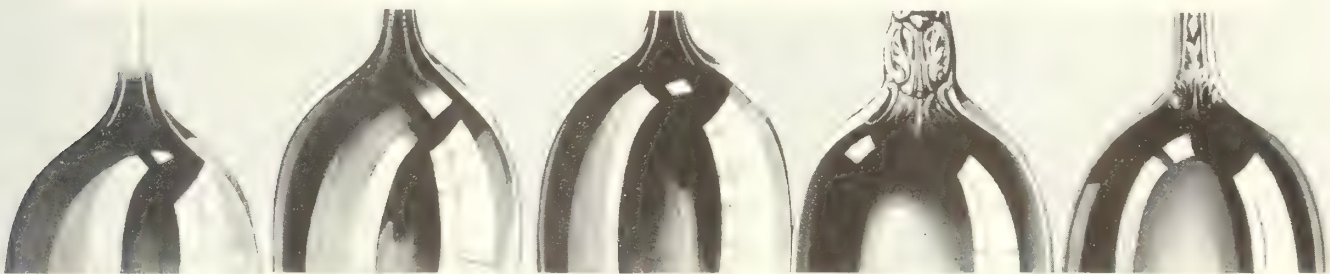
In addition to the Gardener's Yearbook, the January Double Number brings another great Section, featuring "The Planning of Your House" and the prize-winning houses in House & Garden's Competition in Architecture.

HOUSE & GARDEN'S JANUARY DOUBLE NUMBER

35c—at your newsstand December 20th



NOW YOU CAN BUY THE FINEST STERLING



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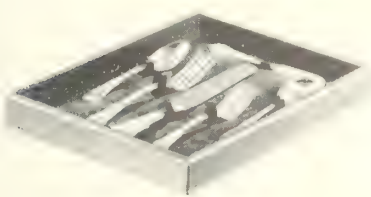
ROSE POINT

START WITH A SINGLE PLACE SERVICE...ADD A "COVER A MONTH"

The five sterling patterns shown above are noted for their superior craftsmanship. Three of them are "Great Master" patterns featuring 3rd dimension beauty. All five are masterpieces of form and carving. Your investment in any one of these "open-stock" patterns is fully protected for a lifetime. None of these patterns can be imitated cheaply... they are exclusive super-craftsmanship designs that never will become commonplace.

Wallace Sterling is sold only by the best stores. When making your selection inquire about the sim-

plified "Wallace Way" to acquire sterling. You start with a single place setting which includes 6 pieces (1 luncheon knife, 1 luncheon fork, 1 butter spreader, 1 salad fork and 2 tea spoons). This complete place setting in Wallace Sterling costs from \$12.50 to \$19.00 according to the pattern you select. For an additional dollar you may get a beautiful tray which becomes a unit of a handsome "Build-Up" Chest, as you add additional covers. Ask your jeweler or write for attractive literature.



WALLACE

STERLING

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BOOKLETS FOR THE ASKING

Just write to the addresses given for any of the interesting booklets listed here (and in Section I). They'll be sent to you free of charge, unless a price is specified.

Table Appointments

TABLE CHARM from Dawn to Dusk. In this book, six leading decorators set distinguished and original tables for every occasion from an informal company breakfast to a formal dinner—harmonizing beautiful patterns in Heirloom Plate with related china, silver and glassware. Send 10c. HEIRLOOM PLATE, DEPT. G-12, ONEIDA, NEW YORK.

HOW TO PLAN YOUR WEDDING AND YOUR SILVER is a veritable "life-saver", with its jottings of things to be done in the last three months before a wedding. It shows some of Towle's loveliest patterns in sterling. Send 10c. THE TOWLE SILVERSMITHS, DEPT. G-12, NEWBURYPORT, MASS.

"ONLY STERLING IS CORRECT" says Watson, in an interesting series of 8-booklets-in-one on the care and understanding of silver. Each folder pictures a different pattern, and uses it in a smart table setting. Send 10c. THE WATSON CO., 259 WATSON PARK, DEPT. G-12, ATTLEBORO MASS.

MORNING, NOON AND NIGHT is a little book on the etiquette of correct table setting, with pictures of smartly served meals—photographed course by course—at noted hotels. It includes close-ups of the fine Wallace flatware. Send 10c. WALLACE SILVERSMITHS, DEPT. G-12, WALLINGFORD, CONN.

GIFTS OF SILVER is a buying guide to useful gifts for lifetime satisfaction. In convenient price groups are pictured sterling serving pieces and flatware, for bride and matron; the big pieces of silver every home-loving woman wishes—and charming little pieces of sterling and silverplate for the personal use of discerning friends. THE GORHAM CO., DEPT. G-12, PROVIDENCE, R. I.

ALVIN offers folders on the newest patterns in sterling, with a price list to help you plan your flatware service. There's one on Mastercraft, a contemporary pattern; and on the popular Bridal Bouquet, Maytime and Chased Romantique. ALVIN SILVERSMITHS, DEPT. G-12, PROVIDENCE, R. I.

GIFT SUGGESTIONS is a helpful little folder crammed with illustrations and prices of sterling silver appropriate for every occasion. There are personal gifts, for men, women and children, and gifts for the home—all available in 22 exquisite active patterns. Write to MANCHESTER SILVER CO., DEPT. G-12, PROVIDENCE, R. I.

FINE CUTLERY—for your own home or an unusual gift—is pictured in this new Wade & Butcher catalog featuring hand forged steel carving sets, finished with solid horn handles and bearing the centuries-old guild mark of the Cross & Arrow. Write to DEXHAM DUPLEX RAZOR CO., DEPT. G-12, MYSTIC, CONN.

THE ROMANCE OF DIRILYTE introduces the brilliance and lustre of gold to today's tables, in a new solid metal of rich color and plebeian sturdiness, that comes in flatware to complement period or modern settings, and holloware designs of distinguished simplicity. AMERICAN ART ALLOYS, INC., DEPT. G-12, NEW YORK CITY.

SPODE'S LOWESTOFT is a fascinating brochure, by an eminent authority, on the origins and history of this heirloom china of the past—and the future. It pictures many of the old patterns that are enjoying a revival today. COPELAND & THOMPSON, INC., DEPT. G-12, 206 FIFTH AVE., N. Y. C.

VERNON CALIFORNIA POTTERY displays patterns and prices of authentic California tableware, whose subtle colors and designs will give a lift to your table settings—both formal and informal. VERNON KILNS, DEPT. 2, 2300 E. 52ND ST., LOS ANGELES, CAL.

ROYAL DOULTON, that distinguished English china, offers a flock of leaflets to help you select your dinner service. Each pictures one lovely pattern, with a brief descriptive history of the design and a clue to its decorative associations—along with a list of available pieces. WM. S. PITCAIRN CORP., DEPT. G-12, 104 FIFTH AVE., NEW YORK CITY.

FOUR HUNDRED YEARS from Master Etchers to "Master-Etchings" is an historical synopsis of the art of etching. It tells how Fostoria, in the late 90's, adapted the etching process to glass—and pictures, for your formal and informal settings, new designs in this superb handmade crystal. FOSTORIA GLASS CO., DEPT. G-12, MOUNDSVILLE, W. VA.

CATARACT-SHARPE'S new folder shows how you can add glamour to a modern dinner table with the use of "Kyher" stemware—a sparkling hand-carved crystal in sizes from goblets to cordials. Write to DEPT. N-1, CATARACT-SHARPE MFG. CO., BUFFALO, N. Y.

IMPERIAL CANDLEWICK describes an Early American crystal pattern of modern simplicity, blending beautifully with any decorative motif. Jewel-like tufts from which the design derives its name edge the more than 100 pieces in the service. IMPERIAL GLASS CORPORATION, DEPT. 1, BELLAIRE, OHIO.

Gifts for the Home and Personal Use

IN "THE CHRISTMAS TRAIL", Abercrombie & Fitch have gathered, from the far corners of the world, hundreds of distinctive gifts, with the accent on sports and the out-of-doors. There's also a collection of unusually fine toys for the children on your list. ABERCROMBIE & FITCH, DEPT. G-12, MADISON AVE. AT 45TH ST., N. Y. C.

GEORG JENSEN GIFTS—60 pages of them—are displayed in this catalog showing more than 180 distinctive pieces of silverware, crystal from Sweden, porcelain from Denmark; practical gifts for the home; exciting gifts for personal use. GEORG JENSEN, DEPT. G-12, 667 FIFTH AVENUE, NEW YORK CITY.

F. A. O. SCHWARZ'S CHRISTMAS CATALOG is a 64-page book packed from cover to cover with gift suggestions for girls and boys: toys, books, dolls and juvenile sporting goods. A special section is devoted to gifts that children would enjoy selecting for grown-ups. F. A. O. SCHWARZ, DEPT. G-12, 745 MADISON AVE., NEW YORK CITY.

SETH THOMAS CLOCKS presents the latest models of this famous clock-maker, in celebration of the company's 125th anniversary. The fifteen models shown include self-starting electric—ships' bell and other chime clocks—traditional and modern designs for the entire house. SETH THOMAS CLOCKS, DEPT. BB, THOMASTON, CONN.

SUPER GILBERT CLOCKS is an interesting little folder showing four lovely gift suggestions—with a choice of 8-day spring wound movement or self-starting electric. A photograph of a Gilbert clock over one hundred years old—and still in use—is also shown. THE WILLIAM L. GILBERT CLOCK CORP., DEPT. G-12, WINSTED, CONN.

MOODS IN GLASS presents a choice group of expressive gifts—for yourself or others. Exquisite bowls, vases and decorative pieces, Verlys designed, in gay, sentimental and classic patterns, reflect the gaiety and charm of the motifs, "Les Papillons," "Les Lauriers," "Les Moineaux" and others. VERLYS OF AMERICA, INC., DEPT. G-12, 342 MADISON AVE., N. Y. C.

QUALITY HOUSEWARES catalogs the very latest in equipment for kitchen, pantry, closet and bath, and a host of fascinating accessories for entertaining—all ideal as gifts and for your own home. Booklet G. HAMMACHER SCHLEMMER & CO., 145 E. 57TH ST., N. Y. C.

HOUSEHOLD NEWS is Lewis & Conger's 32-page catalog—packed with important household accessories—with equipment for smart closets—bathroom and kitchen wares—cleaning and cooking utensils—things from the Sleep Shop and Coffee Clinic—and attractive garden furniture. LEWIS & CONGER, DEPT. G-12, 45TH ST. & 6TH AVE., N. Y. C.

TABLE ELECTRICS offers clever suggestions for cooking delicious dishes at the table and illustrates a series of smart Chase chromium and copper products designed to lengthen the leisure time of the hostess. Voltage, wattage and current are given for each piece. CHASE BRASS & COPPER CO., DEPT. G-12, 10 EAST 40TH ST., NEW YORK CITY.

9 NEW TOASTMASTER PRODUCTS—the DeLuxe set, complete with serving tray, lap trays, appetizer dishes, toast cutter and automatic 2-slice toaster; a beautiful folding tray with large serving tray that makes a useful coffee table; Toast 'n Jam sets; waffle making necessities and toasters—are interestingly presented in this colorful little folder. TOASTMASTER PRODUCTS DIVISION, MCGRAW ELECTRIC CO., DEPT. G-12, ELGIN, ILL.

JEWELS OF LIGHT. This little folder pictures a collection of hand-sculptured candles created by Antonino Ajello to add to holiday gaiety, and describes the "action" of some of the designs as they burn, such as the "Bethlehem Star", with kneeling Madonna-like figures grouped about the flame. Write to ANTONINO AJELLO & BROS., DEPT. G-12, 357 EAST 124TH STREET, N. Y. C.

DESIGNED FOR GIVING. A galaxy of things electrical—smartly styled and efficient. There are Coffee Makers and Services; Toasters (automatic and not); Waffle Irons; a Table Cooker and Buffet Serverette for "savory snacks prepared at the table". MAXNIX, BOWMAN & CO., DEPT. G-12, MERIDEN, CONN.

GIFTS, from the Lennox Shop, is packed with gift suggestions for all ages. Selections include crystal and porcelain decorative pieces, toys, table delicacies, accessories for the house, and personal gifts for men, women and children. THE LENNOX SHOP, DEPT. G-12, 1127 BROADWAY, HEWLETT, L. I., NEW YORK.

A CHIME SIGNAL that banishes doorbell nerves is the welcome suggestion of this leaflet on the Rittenhouse Junior Electric Door Chime, which replaces the shrill b-r-r-ring with a single, pleasing, vibrant note. It's inexpensive, too. A. E. RITTENHOUSE CO., DEPT. 29, HONEOYE FALLS, N. Y.

DANIEL LOW'S new gift catalog is the annual book of gift suggestions by a famous old New England jeweler who has sold by mail all over the world for 72 years. It contains hundreds of gift ideas, from inexpensive trinkets to sterling silverware, watches and jewels—from smart travel accessories to fine china and glassware. DANIEL LOW & CO., 303 ESSEX ST., SALEM, MASS.

FOTOFOLIO discusses how best to file and preserve all your treasured snapshots of vacation days and special events—and describes a new method of keeping negatives and mounting prints ready for instant reference and display. E. E. MILES CO., DEPT. G-12, SOUTH LANCASTER, MASS.

GIFTS 1939 is a catalog of well chosen gifts, calculated to make your reputation as a giver of something useful, exciting, different. It lists everything from imported rum cured pipes and jumbo cups and saucers to "bean bag" ash trays and Staffordshire jewelry—something to use, and wear, and enjoy. ROBERT W. KELLOGG CO., 95 HILLMAN ST., SPRINGFIELD, MASS.

SHIP MODELS is an engrossing account of famous Yankee ships—fishing schooners, trading schooners, brigs, clippers and privateers—and their fascinating handmade miniatures recreated with amazing fidelity by the Piel Craftsmen. LEBARON-BONNEY CO., DEPT. G-12, BRADFORD, MASS.

THE NEW MERRIAM-WEBSTER And What It Will Do For You tells all about the new Merriam-Webster dictionary and when and how to use it. It also reproduces illustrations and definitions from the book itself, dealing with electricity, history, physics, the professions and general subjects. G. & C. MERRIAM CO., DEPT. 289, SPRINGFIELD, MASS.

EARLY AMERICAN TOILETRIES is a charming little catalog of toiletries of Colonial inspiration—soap, bath powder, toilet water and perfume redolent of Old Spice—packaged in Early American gift boxes. SHULTON, INC., DEPT. G-12, 630 FIFTH AVE., N. Y. C.

Furniture and Decoration

FURNITURE and the Connoisseur is a brief exposition of the things a collector looks for when selecting furniture. The booklet shows authentic Chippendale, Hepplewhite and Sheraton reproductions by Baker, whose lustrous patina is the result of skillful finishing. BAKER FURNITURE, INC., DEPT. G-12, GRAND RAPIDS, MICHIGAN.

(Continued on page 60)

Why not give Sterling?

A DOZEN INSPIRATIONS
FOR SAYING OLD WORDS
IN A GAY, NEW WAY . . .



Pepper Mill . . . Full-flavored pepper, fresh from the fragrant berries! A chef's secret in Sterling . . . \$10



Jelly Jar and Spoon . . . To dress the old-fashioned jelly glass in dainty dinner-table costume . . . \$10



Salt and Pepper Set . . . Antique Colonial. Authentic Exemplar reproduction of rare original . . . \$12 a pair



Muffineer . . . Colonial powdered-sugar sifter. An excellent "incidental" Sterling table piece . . . \$15



Syrup Jug . . . Exquisitely crafted copy of Antique Colonial museum piece, quaint, charming and practical . . . \$20



Candle Snuffer . . . A delightful piece of beautifully worked Sterling for any silver-lover . . . \$5



Double-Ended Jigger . . . Fine Sterling one and two ounce measure. For the man who takes his mixing seriously! . . . \$5



Brush and Comb Sets . . . Beautifully backed with heavy Sterling, in lifetime leather cases . . . From \$10



Mustard Jar Holder . . . Clever frame and cover of Sterling Silver, holds a jar of favorite mustard. \$7.50

WHY NOT START THEM ON THEIR STERLING TABLE SERVICE?

Young couple on your list? Start them off in Sterling, with a tray or two of Watson flatware! Individual 6-piece place-settings, in handsome trays that nest into a "Built-Up" Chest. Always complete. Yet it *grows* with needs and budgets! Ask your jeweler.

Cigarette Urns . . . Ash Trays . . . Hors d'Oeuvres Sets . . . and dozens of others! See these Sterling answers to your gift problems at your jeweler's, this week! For convenience in shopping, write for the Free Watson Gift Booklet, The Watson Company, 2129 Watson Park, Attleboro, Massachusetts.

Watson



Sterling

House & Garden's Christmas Gifts



Look for this tag in
the stores below

... and where to get them

Always at your service, the editors of House & Garden have already done your Christmas shopping for you! Tastefully, but not prodigally, they've selected 548 superb and exciting gifts which are shown on the pages of this issue. Gay gifts . . . sensible gifts . . . gifts for the home . . . gifts for the table . . . gifts for the family . . . half-a-thousand from which to choose.

Best of all, you can find these House & Garden gifts in your own shopping center, for sixty-three stores in sixty-three cities are carrying a representative collection of them right now! For your convenience these stores are listed below. Many of them will feature special House & Garden Gift Shops, and all House & Garden Gifts will be identified by the tag at the left. Look for it when you shop and you will be assured of the merry, merry Christmas House & Garden wishes you most cordially.

CALIFORNIA

FRESNO
E. Gottschalk & Co. Inc.
SAN JOSE
L. Hart & Son Co. Inc.
VALLEJO
Crowley's

CONNECTICUT

BRIDGEPORT
The Howland Dry Goods Co.
HARTFORD
Sage-Allen & Co. Inc.
STAMFORD
Four In One Shop

GEORGIA

ATLANTA
Rich's Inc.
COLUMBUS
J. A. Kirven Co.

ILLINOIS

CHICAGO
Carson Pirie Scott & Co.
DECATUR
Linn & Scruggs
EVANSTON
The Blue Parrot
PEORIA
Block & Kuhl Co.
WAUKEGAN
Globe Department Store

INDIANA

ANDERSON
The Fair Department Store
FORT WAYNE
Wolf & Deschamps
INDIANAPOLIS
L. S. Ayres & Company Inc.
MARIETTA
Senger Dry Goods Co.
ROCHESTER
M. Wile & Sons

KANSAS

ARKANSAS CITY
The Newman Dry Goods Co.
EL DORADO
Levinson's
HUTCHINSON
Wiley Dry Goods Co.
WICHITA
The Geo. Innes Co.

KENTUCKY

LOUISVILLE
The Stewart Dry Goods Co.

LOUISIANA

BATON ROUGE
Dalton's

MASSACHUSETTS

PITTSFIELD
England Brothers Inc.
PLYMOUTH
Buttner Co.

MICHIGAN

LANSING
The F. N. Arbaugh Company

MINNESOTA

ALBERT LEA
Skinner Chamberlain & Co.
Inc.
SAINT PAUL
The Golden Rule
WINONA
H. Choate & Co.

MISSISSIPPI

JACKSON
R. E. Kennington Co.

MISSOURI

NEVADA
Harry C. Moore Dry Goods Co.

MONTANA

LEWISTOWN
Power Mercantile Co.

NEBRASKA

OMAHA
J. L. Brandeis & Sons

NEW JERSEY

ELIZABETH
Levy Brothers

NEW YORK

BINGHAMTON
Hill, McLean and Haskin
BUFFALO
J. N. Adam & Co.
GLENS FALLS
Fowler's Inc.
JAMESTOWN
The Abrahamson Bigelow Co.
SCHENECTADY
H. S. Barney Co.
SYRACUSE
Dey Bros. Co.
UTICA
J. B. Wells & Son Co.
YONKERS
M. Dee & Son

OHIO

AKRON
The M. O'Neil Company
ASHTABULA
Carlisle-Allen Company
DAYTON
Rike-Kumler Co.
FREMONT
Joseph's Department Store

PENNSYLVANIA

STROUDSBURG
A. B. Wyckoff Inc.
WILKES-BARRE
Fowler, Dick & Walker

TENNESSEE

CLARKSVILLE
McNeal & Edwards Co.

TEXAS

DALLAS
A. Harris & Co.
EL PASO
Popular Dry Goods Co.
SAN ANTONIO
Joske's

UTAH

SALT LAKE CITY
Zion's Co-Operative Mercan-
tile Institution

VERMONT

BURLINGTON
Abernethy Clarkson Wright
Inc.

VIRGINIA

DANVILLE
L. Herman
ROANOKE
S. H. Heironimus Co.

WASHINGTON

EVERETT
Rambaugh-MacLain Inc.

WEST VIRGINIA

FAIRMONT
J. M. Hartley & Son Co.

WISCONSIN

BELOIT
McNeany's
LA CROSSE
Wm. Doerffinger Co.
MILWAUKEE
T. A. Chapman Co.

CANADA

TORONTO 2 (ONTARIO)
The T. Eaton Co. Ltd.



Merry Christmas

TO OUR OWN DARLING House!

Did you set up housekeeping last year with just enough silver to dine four? And would you now maybe like to dine six, without washing forks between courses?

Did you begin a long time ago with plate, and is it now beginning to show its service stripes?

This Christmas, why not give the house a rousing present of sterling silver? Plenty of it! A chest-full to glory in! A table service to make a husband proud of his house, a wife happy about her table . . . everybody's present, sterling silver! Right down to the future's grandchildren.

Here are eighteen sterling silver Gorham designs, to start you thinking. Why not go down to the jeweler's and choose your new silver now . . . and have it at Christmas dinner in a happy house, rich with the spirit of home.

Top, left to right:

VOCTURNE, ENGLISH

ADROON, GREENBRIER,

CHANTILLY, FAIRFAX.

Side, top to bottom, right:

KING EDWARD, GOVERNOR'S

LY, STRASBOURG, KING ALBERT,

ETRUSCAN, OLD FRENCH.

Side, top to bottom, left:

SE MARIE, HUNT CLUB, VERSAILLES,

ST. DUNSTAN (chased), BUTTERCUP,

LATE GEORGIAN, DOLLY MADISON.

GORHAM

Sterling

AMERICA'S LEADING SILVERSMITHS SINCE 1831

PROVIDENCE, R. I.



*The Last Word
in Beauty and Warmth*

CHATHAM "LUXURY" BLANKETS

All Wool ~ Soft and Light
Bound in Lustrous Satin

And they'll stand the test of WEAR

Chatham "Luxury" Blankets come in 10 stunning colors, hand-picked by a leading stylist to harmonize with Modern decorative schemes. The All-Wool Luxury RONDA (six feet wide and seven feet long) retails at about \$9.



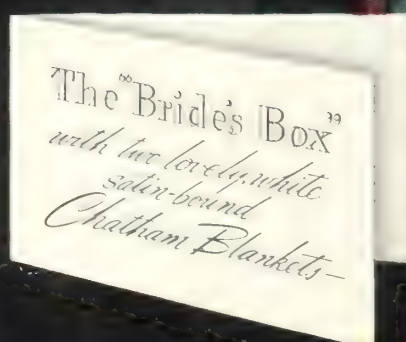
CHATHAM'S new "Luxury" Blankets add the "finishing touch" to smarter bedrooms—as important in reflecting taste and good breeding as the clothes you wear, the meals you serve.

You will value their beauty, downy softness and smart styling. Deep-napped, virgin-wool blankets that anyone would be proud to own or to give. By producing them in quantity, Chatham is able to offer them at what you might expect to pay for an ordinary "service" blanket.

See the complete Chatham Line at The Chatham Blanket Shop, Consumer's Bldg., N.Y. World's Fair.



Two of Chatham's finest all-wool blankets, pure white, satin bound, in a lovely quilted white satin box. To retail at about \$35. We will gladly send you the name of the nearest dealer carrying the new Bride's Box. Write the Chatham Manufacturing Co., 57 Worth St., New York City.



HOUSE & GARDEN

ESTABLISHED 1908 THE HOUSE AND GARDEN PUBLICATION

December. Section II. Contents



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Santa Claus is flying high these days, seven-league-booting it all over the world. He's tracking down his 1939 gifts for good boys and girls (both young and old!) to be tied in gay paper and ribbon and boldly labeled "Don't open 'til Christmas!"

He has no secrets from House & Garden! We're right on his trail, and as soon as he hunted out an exciting present we hurried it off to the photographer's, noted it carefully and pinned it down in black and white for you all to see.

Here are the gifts—all 548 of them—for you to pick and choose for all your friends and relations—delightful presents ranging in price from under one dollar to almost one hundred. These prices, you must remember, are not hard-and-fast. They will vary a few cents, upward or downward, in different localities.

Outside of New York, we have noted stores' addresses; when no address is given, therefore, the shop is in New York City. All the photographs in Section II were taken for House & Garden by the Vogue Studios. The cover is by Ilonka Karasz.

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MERRY CHRISTMAS

“No White Elephants!”

**Account of an editorial meeting, slightly undignified, certainly
 hilarious—a revealing introduction to this section**

THE day was one of August’s most steaming. Electric fans droned a maddening obbligato to the typewriters’ chatter. Limply and in shirtsleeves the editors assembled around the conference table to discuss an urgent question: “How shall we plan the Christmas issue?”

Discussion rose rapidly—how many gifts shall there be? Are there any groupings we didn’t cover last year? Are two pages really enough for the children’s gifts? And what about gourmets? And so on. Out of the mêlée, the voice of the Editor-in-Chief: “Well, whatever we do, let’s have no white elephants!”

Silence, denoting deep concentration. One of the decorating editors broke it. “Some white elephants, though, do find perfectly enchanting uses. I got two pairs of those silly knitted soleless slippers one year—the kind that keep your feet neither warm nor dry. I had them along—heaven knows why—on a South American cruise and they came in very handy. A nice Brazilian gave us three marmosets and on the way back the poor things nearly froze until we had the bright idea of sewing each one up in a knitted slipperette!”

Bursts of laughter, and out of it our first resolution: to make our Gifts for Him and Her (pages 12 to 15) smart, attractive presents, useful above all! For him, rich leather and heavy crystal to adorn his desk, make his work pleasant; and a group of miniature games for his leisure. For her, trinkets for a dressing table, luxuries for bath and closet.

To the Keeper of the Press Deadlines a black holiday was the Christmas of the year he discovered Sherlock Holmes. Eagerly opening a huge box of Christmas books, he was crushed to find it filled with a complete series of the “Rover Boys”. And this sad story was topped by the editor of HOUSE & GARDEN’s Trade Edition, who, at the age of fourteen, received from her nicest (but most strait-laced) aunt a sensible and sturdy pair of black cotton stockings. *Our* children’s gifts, we resolved, would be carefully planned to flatter all ages and temperaments! See them on pages 16 and 17—they include a whole tree-full of child’s delights, from wooden rattles and fat wool poodles for the very youngest to games of wits and carpenter sets for nimble hands and bright heads.

“Speaking of stockings,” said the housewares editor, “do let’s find some really attractive stocking gifts! One

Christmas I opened forty handkerchiefs, by actual count. I used them to cry into, because I got practically nothing else. It’s nice to give a tiny, inexpensive gift—but *please*, no handkerchiefs!” So we included in each group of gifts at least half a dozen items, both original and attractive, costing under two dollars—to tuck into chiffon sheers and plaid wool socks alike.

Food and wine, we agreed, make the nicest “whole-family” gifts. But the head proofreader was dubious: “Never shall I forget one set of cousins who year after year sent down a disgustingly generous box of sticky and utterly tasteless home-made lollipops. Around Easter, I remember, they were still there—and we almost hesitated to throw them out. They were sort of antiques by that time but the flavor hadn’t improved with age!”

Resolution Number Five—to collect family gifts with a gourmet air—baskets of champagne, tempting hors d’œuvres, fruits in wine, Creole soups, tubs of fat Danish cookies, figs and nuts. There is a gourmet gift to add a sparkling note to every course in the meal—and you’ll find them all on pages 18 to 21.

Gifts for the house made of our once-serious editorial meeting a three-ring circus of horrible memories and whoops of laughter. For instance, from the chief copywriter, the tale of a Victorian vase, obviously an heirloom, shaped much too much like a spittoon, with cupids climbing sweetly over its curves.

“Top this one,” replied the editor of Shopping Around, “and tell me, if you can, what it’s for. It’s a large, very lovely pottery bowl; and in the center is a nymph, poised gracefully on one toe, wearing nothing but a tam-o’-shanter!”

At this, the meeting adjourned—or perhaps dissolved is a better word. We had not decided how many gifts we should choose, what kinds they would be, how much they’d cost—but one refrain ran through our minds as we hurried from shop to shop in the Indian Summer days: “No white elephants!”

And we think we succeeded. Go on a white-elephant hunt, if you like, through these pages—we think you won’t find a single one. Your list may include gardeners, gourmets, hostesses, glamour gals, grandmothers and “men-who-smoke-pipes”—there is something for all of them, rounded out with gay wrappings and ribbons, and trimmings for your Christmas house.

Begin early, tabulate carefully the little quibbles and quirks of each of your friends, and then start—as we did—with a carol in your heart and a caution in your head—“No White Elephants!”

Opposite: The toys in the border around the tree are described on pages 16 and 26. For further information about the tree and its ornaments, please turn to page 49.



Presents for the ladies

Make the holiday merry
with feminine favors for
stocking and tree

2

1. Make her stocking bulge with these. Back row: Frank W. Smith's tiny sterling frying pan and pot, about \$1.75 each at Mermod-Jaccard-King, St. Louis. Wallace sterling shell ashtray, about \$2.25 at Ovington. Trapunto zippered cosmetic case, about \$3 at Maison de Linge. 3-piece blue tôle cigarette set, with painted gold wreath, about \$3 at Roslyn Mill Shop, Roslyn, N. Y. Flower basket pin cushion of satin braid, about \$2; Marshall Field, Chicago. "Early American Old Spice" hanger sachets, rickrack edged; 4, boxed, about \$1 at Saks-5th Avenue. Candy-striped bath salts cylinder (geranium-scented) about 60c; white diploma bath salts, gold-tied, gardenia-scented, about 30c; both Whole World & Co.

CENTER ROW: Wiss manicure set in zipped baby calf case, about \$6.50 at Altman. Porcelain hand ashtray, splashed with blossoms, about \$1.25 at Bonwit Teller; enameled silver bath bottle labels, about \$2 each at Madolin Mapelsden.

FOREGROUND: Purse-size "Early American Old Spice" perfume in old-fashioned bottle, about \$1.25; Saks-5th Ave. Pewter candle snuffer, about \$2; Green Farm Tea Room, Jamestown, N. Y. Trapunto reminder pad, about 75c; Betty Bartlett, Milwaukee.

2. For a gay closet. Kerk Guild Victorian flowered wallpaper accessories: work-box, removable spool tray inside, about \$3; transparent hatbox, handkerchief, hosiery and glove boxes, about \$3 the set; all at Lord & Taylor. Matching hat-stands, about \$1 for three at Wanamaker. Transparent coat hangers and fur ring, about \$1 each; Lord & Taylor. Ivy-leaf sachets, about \$3 for 3 at Maison de Linge.

THE GARDENER'S YEARBOOK
Our annual gift to gardeners—
prepared by Richardson Wright—
Second Section of our January issue



3



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6

3. To please her vanity. Kerk Guild pomander soap ball, scented with Colonial spice, about \$1 at Lord & Taylor. Kerk Guild Bath Time box contains seashell-shaped bath ball and 3-oz. bottle of eau de cologne, about 60c at Macy. The angel bottle in the silver box holds Helena Rubinstein's "Slumber Song" perfume, about \$5. The tall square bottle, wood-topped, holds Elizabeth Arden's "Blue Grass" bath salts; about \$5. 2-dram bottle of "Early American Old Spice" perfume, about \$2.50 at Saks-5th Avenue.

FOREGROUND: Marguerite trapunto sachets, pink and blue, about \$1 at Sara Hadley. Tôle makeup box, with 6 small compartments and 1 large one, designed by Frances Martin, about \$5; found at McCutcheon.

4. When she travels. Oshkosh rawhide train box lined with beige bengaline. There is a mirror in the top, and a removable tray with covered compartments at the ends, lined with red Du Pont Permatex; about \$55. The Mimi pillow, to fit the neck, kapok filled, has removable pastel taffeta cover, trapunto design, about \$6 at Nancy Lincoln Guild. 3 zippered trapunto lingerie envelopes, in all pastels, about \$8 at Moseley's, Detroit. Tiny sewing kit, in moiré lined with velvet, about \$1 at Woodward & Lothrop, Washington. The traveling jewelry roll, in tan, blue, red or green suède, about \$6.50; Mark Cross.

5. For her dressing table. The quaint Victorian oil lamp has a square marble base, white milk glass body sprinkled with roses and forgetmenots, white star-cut chimney; about \$5 at Macy. Miniature porcelain pharmacy jars marked "nuit" and "jour"; pink floral wreaths; about \$12 pair at Alice H. Marks. Orrefors crystal perfume bottle with long stopper, about \$5.50 at Sweden House.

Plain and magnifying mirror revolves, has a tôle bow stand. About \$2 at McCutcheon. The heart-shaped pincushion is of pastel panne satin, about \$2 at Nancy Lincoln Guild. Hand-painted porcelain tray, pink, blue, gold and white, about \$9 at Alice Marks. Pale pink metal powderizer, about \$1 at Lewis & Conger. Tiny pastel porcelain ashtray, about \$1.75 at Olivette Falls.

6. For her desk. A handsome gold-trimmed white box holds gold-beveled letter and note sheets, costs about \$6.50. The Boston Box holds 3 quires of Surf Blue and white note sheets, about \$4. Both boxes are Crane stationery, to be found at Altman.

The French porcelain desk set, each piece a jewel, boasts exquisite gold motifs on peach, chartreuse, turquoise, blue, apple green or white. The book-ends, gold-edged, are about \$30 a pair. The leaf ashtray is about \$4. Reading glass, about \$16.50. Pen-holder and inkwell, about \$4 and \$10 respectively. Calendar, about \$16.50; letter rack about \$20. All at Alfred Orlik.

Gifts for men

Practical and personal gifts for the fastidious gentleman

1. Finds for his desk. The sturdy Schierenhide lamp, made of woven leather links, about \$35, the matching ash-tray, about \$5, and the lighter, about \$3.50, are all from Wana-maker. Leather again in the stitched pigskin desk set—blotter, calendar, letter opener and penholder—about \$45 at Mark Cross. Weather set, a Taylor Instrument with storm guide, temperature and humidity indicators, is about \$15 at Abercrombie & Fitch.

The library record in fine tooled Florentine leather, about \$8 at Lord & Taylor, helps keep track of your own books. The Webster's Collegiate Dictionary, bound in leather, is about \$23 at Brentano's. Eaton's leather stationery box and white stationery, about \$7.50, are from Arnold Constable. Sparkling additions are Libbey Glass Company's crystal cigarette box and ashtray, about \$11 each, to be found at Georg Jensen.

2. When he shaves, the Newton Electrical Mirror eliminates shadows, speeds up shaving time. It is about \$12 at Lewis & Conger. The handsome pigskin-type saddle-stitched box, filled with Kerk lotion, talc and shaving bowl, comes from Lord & Taylor, about \$5. For old-fashioned shavers, Saks-5th Avenue has an Early American Old Spice scented soap and pottery shaving mug for about \$1. National Brush makes the long-handled maple and walnut brush with pure bristles, designed by Belle Kogan; about \$2.50 at Altman.

For the all-important finishing touches there is the Chessmen toilet water in such masculine scents as green walnut and sage-brush, about \$2.50; Chessmen After-Shaving lotion, about \$1.50; After-Shaving cream, about \$2.50; Chessmen dusting powder, about \$1.25; all at Mary Chess.

3. Luxuries and necessities for his bath.

The towel he's always wanted, a huge Martex "Imperial" in white terry cloth with a woven border, is about \$1.75 at Lord & Taylor. They also have Kerk-Guild's "Morocco", a jumbo cake of soap with a carved horse's head, for about \$1. Mary Chess has another bath soap for men, and the Chessmen herbal bath sachet, which can be used for bath or shower. These are both priced around \$1. For a good old-fashioned rub-down—the hygienic strap of pure horse and goat hair, very brisk indeed. About \$4.50 at the Haas Pharmacy.

The heavily bristled Pro-Phy-Lac-Tic brush with a cream-colored plastic back costs about \$3 at Lord & Taylor. They also have the matching handbrush for about \$1 and a convenient nail brush, finished in the same style, which costs about 50c.



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4. Good traveling companions. A handy carry-all, the Club zipper bag in saddle-stitched cowhide, is about \$35 from Oshkosh. The traveling brush set with hat and clothes brush, from Mark Cross, comes in a pigskin case for about \$11.50. The matching stud box costs about \$6.50.

A really practical gift for the man who travels, the traveling mirror set in a russet cowhide case. It comes from Bleezby's in Detroit, about \$6.50. The clock is Seth Thomas' "Falcon", a self-starting electric, covered in tan leather. J. L. Hudson, Detroit, has it for about \$10. The ever-useful manicure and pedicure set contains nail scissors, cuticle scissors, nail file, tweezers and cuticle pusher, all neatly fitted into a tan cowhide case. Made by J. Wiss and Sons, it can be obtained for about \$5 at Lord & Taylor.

5. Good entertainers. The inveterate chess player will enjoy this tiny traveling chess set. Mark Cross has it in a fine pigskin case for about \$12.50. There is also a miniature poker set with minute chips and two decks of cards, about \$12 at Abercrombie & Fitch. They also have the traveling Chinese checkers set, with a solid walnut board, for about \$6.

Fun for one or as many as seven people, "Contack" is played with 36 tricolored triangles. It costs about \$1 at Schwarz. The All-American Handicap is just as exciting as the Derby itself. The game is played according to a phonograph record which provides a different race with every playing. Abercrombie & Fitch has it for about \$2.50. They also have the very handy portable backgammon board which comes in a smart brown and white checked case for about \$10.



6. Masculine stocking stuffers. The plated bottle opener and corkscrew by Napier is about \$2 at Abercrombie & Fitch. They also have Charles Thomas' sterling silver measuring cup in the form of a thimble for about \$5; the leather tee holder that fits on the belt, about \$1.50; a leather-covered clip-on pencil which is also a four-inch ruler, about \$2.50; and a "Scotch bartender" which takes the place of a cork and pours just a jiggerful. It costs about \$2.50.

Kerk-Guild's "My Heart Belongs to Daddy" cake of soap is about 50c at Cimbels. A set of leather-covered letter and bill clips, about \$3.50, the leather comb and file set, about \$1.25, and the pigskin billfold, about \$3.50, are all from Mark Cross. Chelton, Inc., has the pocket dictionary for about \$2. Dirilyte letter opener, about 75c, Wanamaker. Watson's sterling silver stamp roll, costs about \$5 and is found at Brand Chatillon.



Children's gifts

An exciting collection for stocking and tree

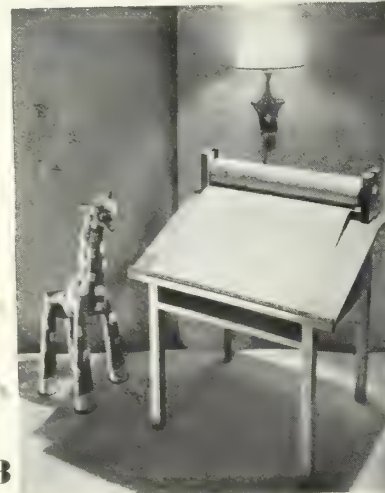
1. FOR THE YOUNGEST. Embroidered pink pillow case, about \$4.25, Childhood, Inc. From Jensen, a tiny wooden rocking horse, about \$12. Wanamaker's yarn puppy and rag baby doll, about \$2.50 and \$5. Baby ball, zippered felt cover, about \$2, Young Books.

2. FOR DOLL HOUSEKEEPERS. A collection of smartly dressed dolls, ranging in price from about \$3 to \$4.50, comes from Neiman Marcus, Dallas. The handmade gaily painted chair, about \$2.25, is from Fred Leighton; the contented donkey, about \$6, and the little black sheep, about \$5, both Saks-5th Avenue. A hamper full of dolls' dishes, linens, knives and forks, about \$7.50, Schwarz. The complete sewing kit from Young Books is priced about \$3.50.

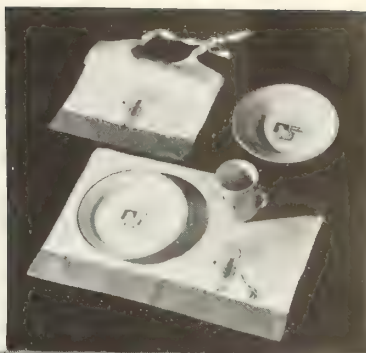
3. FOR JUVENILE SCRIBBLERS. This drawing desk eliminates kindergarten murals on your wallpaper and confines crayon sketching to the huge roll of paper that comes with it. A modern Boysen toy, it's about \$25 at Georg Jensen. Over the desk is a pin-up lamp, about \$6 from Childhood, Inc. The tall green giraffe with a mane of pink yarn is priced at about \$5 at Schwarz.

4. FOR ANIMAL COLLECTORS. Yellow terry cloth chickens in jumper dress and suit, by Lenart, are about \$1 each at Saks-5th Ave.

Below: "The stockings were hung by the chimney with care" and filled with treasures: White terry cloth bunny from Saks-5th Ave.; Toto, the clown, from Childhood, Inc.; a hardwood rattle and hand-carved figures of Jack, Jill and Skippy; all from Jensen. A skipping rope from Wanamaker. Felt bean bags—Scotty, a pig and a chick—and a baby harness come from Saks-5th Ave. A set of jacks from Young Books. Self-propelled boats; a box of doll's stationery; the jewelite flashlight and a tiny doll; all from Schwarz. The soap figures of Babar and Pom, Poodle and Strudle, the soap and sponge doll are at Lord & Taylor. Wanamaker's terry cloth turtle, fish. Music box, Schwarz. All between 40c and \$3.50.



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5. FOR YOUNG GOURMETS. Rosomax Campbell's linen tray-cloth and bib, about \$4 for the set, at Alice Marks. A child's china set—plate, bowl and mug—about \$1.25 for all three at Cauman.

6. FOR THE NURSERY. A child's closet set—decoupage bonnet box and musical ribbon box—both about \$11; and a scrap basket, about \$5, Saks-5th Ave. Paul Hanson's Jack and Jill lamps cost about \$3.50 at Best & Co. The pastel Button and Daisy set, taken from an old Pro-Phy-Lac-Tic mold, about \$5 at Lord & Taylor.

7. FOR TOY LOVERS. Bright blue engine, about \$10, which serves as a toy box; hand organ, about \$6; and dancing bear with bells on his fingers, about \$5; all from Young Books. Other animals are the felt elephant, about \$6, and pig (in the engine), around \$7, and the plush pony, about \$2.50, from Schwarz. The Bratchet (with book), about \$3.75, and mechanical pig, about \$10, from Abercrombie & Fitch. They also have the printing press, about \$3, and Rosomax Campbell's doll's hat box, with untrimmed hats, snoods and veils to trim them, about \$3.75. The story of "Lulu", about \$1; velour ball, about 50c, and marbles, about 25c; and Madeline, the lifelike doll, about \$6.75; all from Schwarz.

8. FOR FUN ON THE FLOOR. The nautical nine-pins—wooden sailors and fat rubber balls—costing about \$8.75, and the sandboat, about \$2, are from Young Books. Abercrombie has the streamlined train for about \$5.50 and the "Village Green" cut-out puzzle for about \$2. Wooden cars from Georg Jensen cost about \$1.25 each.

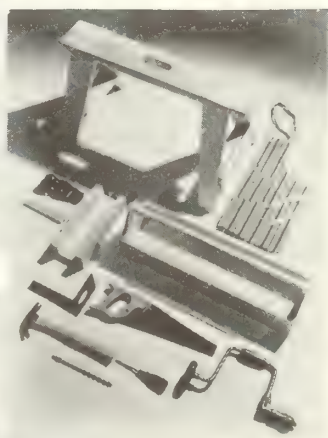
9. FOR IDLE HANDS. They can play magician with the Aladdin Magic set, about \$10, or musician with the xylophone, about \$2.50, or artist with the molding set, about \$2. All from Abercrombie. Milton Bradley's game of "Plunder" is about \$2 at Macy; and Parker Brothers' "Wonderful Game of Oz" about \$1 from Young Books. "Spot 'Em", a license plate game, costs about 25c at Schwarz.

10. FOR BUDDING CRAFTSMEN. A carpentry set complete with horse and set of tools is priced about \$11 at Abercrombie & Fitch.

11. FOR BED-TIME STORIES. "Babar and His Children", about \$3 each, make good bedfellows for tiny tots, after hearing of their exploits in Jean de Brunhoff's book, which costs about \$3 at Schwarz.



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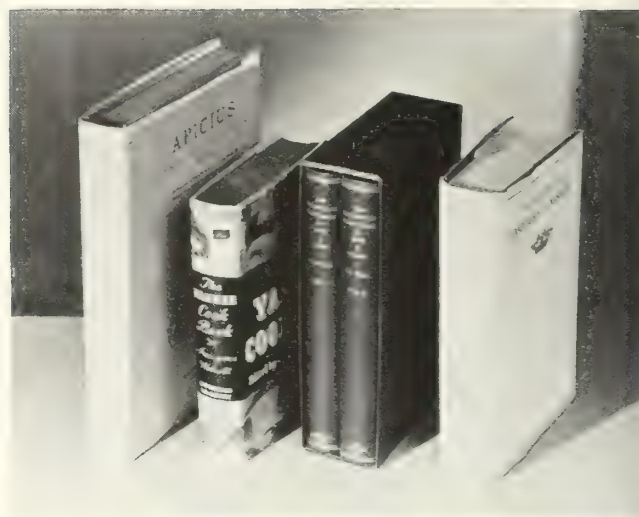
Gourmet's Christmas

The wines, liquors and tasty foods to make each course convivial



Tempting hors d'oeuvres

Clockwise, beginning upper left: English whole roast chicken in jelly, 2½ lbs. about \$3.25 at Maison Glass. Baby corn tips in vinegar, about \$1; artichoke bottoms, about \$1.50; both at Vendôme. Artichoke hearts in olive oil, 1 pt. about 90c at Hammacher Schlemmer. French Crescent olives, about 50c jar at Bellows. Terrine of Strasbourg pâtés de foies gras with truffles, about \$5 at Maison Glass. Anchovy paste in English painted porcelain jar, 3 oz. about \$1.50 at Hammacher Schlemmer. Smoked Iceland trout, about 60c; smoked Iceland herring, about 25c; smoked oysters, about 30c; smoked Iceland salmon, about 20c; all Vendôme. For pièce de résistance, paper-thin slices of smoked turkey. 8 to 15 lbs., about \$1.35 lb. Pinesbridge Farm, Ossining, N. Y.



Cookbooks old and new

"Apicius—Cookery and Dining in Imperial Rome" (with translated recipes!), about \$7.50 at Bellows. "The Yankee Cook Book", about \$2.50 at Macy. "The Derrydale Cook Book of Fish and Game" (2 vols.), about \$15. Escoffier's "Guide to Modern Cookery", about \$7.50. Both at Bellows.

Five o'clock cocktails

"Partners' Choice" rye, about \$3; "Treasure Cove" New England rum (20 years old), about \$4.75; "Partners' Choice" Scotch, about \$4.25. All at Bellows. Soda King rechargeable syphon, about \$6 at Altman. "Private Stock" gin, about \$2.75 at Bellows. Pedro Domecq "La Ina" sherry, pale dry cocktail sherry, about \$2.25 at Bloomingdale. Myers' Jamaica rum, about \$3.25 at L. J. Callanan.



Soups and their accompanying wines

LEFT: Sandeman sherry, fine dry Spanish sherry, in gift decanter of Doulton china, about \$6 at Sherry Wine & Spirits. Harvey's dry sherry, pale Amontillado, about \$2.25 at Monro Wine & Liqueur. Gift box of piquant Creole soups and sea-foods contains two cans each of clear green turtle soup with sherry, crawfish bisque, Creole gumbo, shrimp bisque, turtle soup Southern style and wet pack shrimp; about \$3.50 at New Orleans Delicacy, New Orleans, La. Soupe Fromage (French cheese soup), 1 pt. about 60c; French Bouillabaisse, 1 qt. about \$1.25; both Hammacher Schlemmer. "Bon Vivant" Cream Vichyssoise, 1 qt. about 90c; Russian sturgeon soup, 1 qt. about 75c; both are at Vendôme.

Red and white wines through the meal

Handsome offering is Bellows' red-tied gift basket of three Rhône wines, about \$6. Separately, Chateaufort du Pape 1929 (red), about \$1.65; Chante-Alouette 1929 (white), about \$1.80; Rosemaison 1934 (rose), about \$1.25. American wines will be more than ever in demand, and are high in quality, delicious in flavor. A few of the best ones are: Taylor's New York State Rhine wine, delicate body and bouquet, about \$1 at Yorkville Liquor Corp. Garrett American Sauternes, about 80c at Macy. "Beaulieu Vineyard" California Cabernet, a dry red wine from the rare Cabernet Sauvignon grape, about 90c at Monro Wine & Liqueur.



Condiments and salad mixings

Wicker spice basket, of six jars, about \$2.50 at Bellows; contains Tellichery whole black pepper, Hungarian paprika, Saigon cinnamon, hickory smoked salt, French celery salt and spiced poultry seasoning. Jars of Bordeaux mustard and Dijon mustard are about 25c each, also at Bellows. Vendôme carries the tarragon leaves in tarragon vinegar (chop the leaves finely in the salad), about 40c. The tall bottle of tarragon-flavored malt vinegar, polished wooden salad set tied on top, is about \$2. The Lazy Susan of vinegars holds a cruet each of eschalot, tarragon, garlic, elder and malt—about \$3 complete. The salad bowl, servers atop, holds three vinegars and two packets of seasoning; about \$5. The last three items are by the Herb Farm Shop of London and can be found at Altman.

PRIZE-WINNING HOUSES
House & Garden Awards in Architecture for 1939 will be presented in our January First Section

The dessert course—and after

Tea, coffee and stronger brew

RIGHT: Denis-Mounie "Gold-Leaf" 3-star Cognac, about \$3 at Sherry Wine & Spirits. "Dagger Punch" fine Jamaica rum, about \$3.50 at Macy. Fine teas: Lapsang Souchong, about \$1.85 lb.; Earl Grey, about \$1.85 lb.; choicest Darjeeling, about \$2.75 lb.; all at Bellows. Bellows' dinner coffee, about 70c lb. Café Rico, liqueur coffee, about 50c lb., Macy. Sugar crystals, for sweetening demi-tasse, about 35c lb., Hammacher Schlemmer.



Candy and cookies from many lands

LEFT: Schrafft's wooden cookie tub, 2½ lbs., about \$3.75. English candies in 4 jars (mints, barley twist, nuts), about \$3. Painted candy box, 3 lbs., about \$4.50. Chinese ginger, about \$1.50. Last three, Maison Glass. Rich Danish cookies, about 85c lb. at Hammacher Schlemmer. Wood firkin of old-fashioned candy, 1½ lbs., about \$1.25, Wiggins Tavern, Northampton, Mass. French Dragées de Verdun in tiny round box with colored top and gold lace, about 75c at Maison Glass. Schrafft's "Green Bow Box" of Élite chocolates, 1½ lbs., about \$1.50.

Choice confitures and honeys

RIGHT: Peaches in cognac, figs in cognac and apricots in cognac, each about \$2.75 a quart jar at Bellows. Wild strawberry preserve, about 85c an 8-oz. jar at Bellows. The little wicker basket holds four assorted jars of French preserves and costs about \$5.50 at Maison Glass. In foreground, left to right, honeys from many countries, of many flavors: Scotch heather honey, about \$1.10 lb.; honey made by Canadian Trappist monks, about 65c lb.; Budapest "Zita Acacia" honey, about \$1.10 for 500 gms.; Dutch honey, about \$1.20; "El Aguinaldo" Cuban honey, about \$1. These and others at Hammacher Schlemmer.





Liqueurs for a brilliant finale

To top off the Christmas feast with éclat, back row: Grande Fine Champagne, Cognac Nature—rare true vintage cognac, about \$6.75 at Bellows. Rémy Martin Louis XIII Grande Fine Champagne, in decorative crystal decanter and red plush box, about \$20 at H. H. Burns. B & B Liqueur D. O. M. (Benedictine and Brandy), about \$4.75 at Ellis-Meadows. Front row: Angers Cointreau, about \$4.50 at H. H. Burns. 25-year-old Fundador Brandy, about \$4 at Bloomingdale. "Drambuie", Prince Charles Edward's liqueur, distilled from Scotch heather, about \$5.75. Nuyens Orange Curaçao, triple sec, is about \$2.25 at Sherry Wine & Spirits.

Champagnes, foreign and domestic

Top of the Americans, Great Western Extra Dry, about \$2.50 qt. at Beaux Arts Liquor. Ernest Irroy, Reims 1928, English Cuvée, quart bottles, about \$50 case; splits (quarter-bottles, nice for two people and one toast) about \$55 case, at Sherry Wine & Spirits. This also comes in half-bottles (not shown) at about \$53 case. And save, for New Year's Eve or other celebrations, Perrier Jouët 1928; about \$5 at Bellows.



Nuts and wine for Winter evenings

Sandeman "Partners" port, of long reputation, about \$3.50 at Sherry Wine & Spirits. Ferreira's tawny port—mellow and slightly dry—about \$2.25 at Bloomingdale. Guimaraens Special tawny port, rich and mellow, about \$28 a case. Madeira, Vintage Quinta da Paz, 1845, very rare, and there is a limited supply, about \$15 bottle. Both at Sherry Wine & Spirits. Hawaiian Macadamia nuts are about \$2 jar at Hammacher Schlemmer. And from the Shenandoah Valley in Virginia come shelled black walnuts in a Cellophane-covered hand-turned wooden bowl. About \$4.50 large size; \$2.50 small; at Lewis & Conger.



Gifts for gardeners

Christmas offerings for your "green-thumbed" friends

Very decorative watering can for superior flowers. Copper and zinc, holds 2 qts.; about \$7.50; Hammacher Schlemmer.

"Blizzard" sprayer lives up to its name—spray continues for some time after pressure is released. Copper, quart capacity, about \$1.40; Hammacher Schlemmer.

Barrows pruner is invaluable for keeping shrubs neat and shapely. Of stainless English steel, strong and clean cutting, it costs about \$1.95 at Lewis & Conger.

Two deluxe necessities for a discerning gardener are sturdy fork and trowel. Stainless English steel, very durable and strong. About \$2.95; Lewis & Conger.

For real down-to-dirt gardeners, green rubber knee-pads. They strap on with elastic, and cost about \$1.50 for a pair at Hammacher Schlemmer.

For a rose fancier, the "Longpicka". Reaches into back of bed, clips and holds flower, saves pricked hands. Costs about \$9.75 at Lewis & Conger.



For Audubon enthusiasts: Corn-crib bird feeder hangs from tree, feeds grain automatically. About \$4.50; Hammacher Schlemmer. Window-ledge feeder has grain magazine, cage for suet. About \$2.95; Lewis & Conger. Thatched cottage, about \$5; Hammacher Schlemmer.



This hickory garden basket will gather many a bright bouquet; costs about \$3.50 at Hammacher Schlemmer. The garden box, with appliqué wooden iris, is about \$3.50; holds seed envelopes and catalogues. Brown-paper-leaved notebook, about \$2. Both at Wanamaker.



Lewis & Conger's green wicker basket holds all the necessities: fork, trowel and dibble; flower shears and flower picker; tying twine and wooden plant labels; rubber kneeling pad and Kreme-Skin gloves to save knees and hands. Costs about \$9.85.



For fun: huge straw Mexican sombrero, 50c, and Mexican grass broom, \$1, both Fred Leighton. Colorful apron has pockets for tools and a button-on kneeling pad; about \$4.25. Wicker flower-barrow, about \$9.50. Both Hammacher Schlemmer.



LEFT TO RIGHT: Mexican broom, all grass, about \$1 at Fred Leighton.

Bernay pruner reaches highest branches; the rope pulls a horizontal arm downward, making the cut. With ten-foot pole, about \$8.40 at Hammacher Schlemmer.

Joe Scarecrow is all raffia; pull out the strands to tie up plants. His burlap apron pockets hold plant tags; his price is about \$1.75 at Lewis & Conger.

East is East and West is West—never doubt it with a brass direction plate sunk in the terrace. Made of highly polished brass, 12" across, it costs about \$12 at Lewis & Conger.

"Water Wand" attaches to garden hose, cuts down pressure to soft, steady flow at base of plants. No washing away of soil, breaking of plants. Light metal (weighs less than 1 lb.), 52" long, perfectly balanced to avoid tiring. About \$2.25 at Hammacher Schlemmer.

Vines in the base of this plant stand wind their way to the top. Two will accent a terrace step. White iron, 5' high; costs about \$18 at Sloane.

Wrappings and ribbons

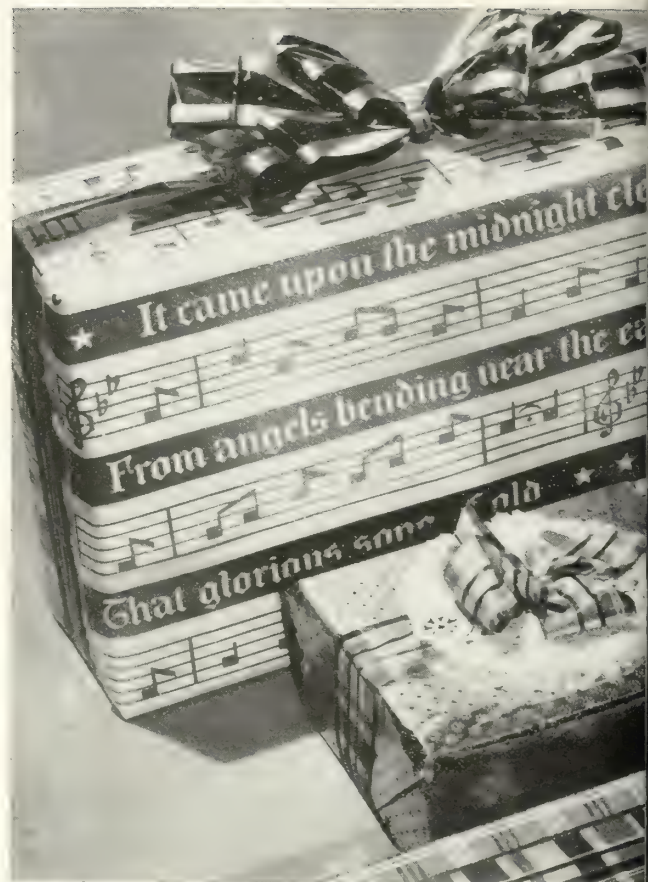
Royal raiment to make your gifts
seem as gay without as within

Grown-ups' gifts

RIGHT: First row, left to right; Christmas Carol paper, gold on white tied with glittering red and gold Cellophane, Altman. Brilliant candles, red, blue and gold on Dennison's black paper; crimson satin ribbon. Red, blue and gold squiggly lines on a white paper; tied with shiny gold; Lord & Taylor.

SECOND ROW: Macy's perforated gold foil paper, topped with filmy Royal Lace paper doilies, tied with an orchidaceous bow of mauve and chartreuse plaid. On the umbrella-size package, a Victorian plaid paper in vivid colors from J. L. Hudson, Detroit; and ribbon to match. Wanamaker's white Cellophane paper broadly striped in emerald, gold, and white; bound up with emerald satin ribbon. And lastly, a white tissue-papered box, banded with crimson felt cut with pink-ing shears; on top, pen-wiper squares of red and green felt. Altman.

FOREGROUND: Around a drug store carton that holds gift stockings is swirled Dennison's shiny royal blue paper, spangled with mica stripes. The white tissue festoons that decorate either end are simple to do for yourself. Finally, on that large upright square is Macy's vivid green paper emblazoned with gold candles and leaves, and tied with a broad ribbon of gold Cellophane.





NYHOLM

Moppets' gifts

FIRST Row, left to right, a white paper stamped with hard candies, tied with candylike fiber ribbons. Next, gaudy lions and giraffes on a white ground, bound up with bright blue ribbon rosettes. All, Lord & Taylor. The shoe box package wears Macy's red-dotted white paper, Dennison's scarlet and green wool rope.

SECOND Row: Shiny midnight blue paper, from National Alliance of Art & Industry, pasted over with gold Sunday School stars; red-white-and-blue plaid ribbon. Paper of transparent Cellophane stitched with crimson wool, Wanamaker; bows of white ribbon parading toy soldiers and alphabet blocks; and, tied across the top, Dennison's bonny candle striped like a peppermint stick. Red and white calico paper from J. L. Hudson, Detroit; scarlet Cellophane ribbon and a silver trumpet. Next, white oilcloth animals cut out and pasted on blue to serve as a nursery tablecloth later; oilcloth by Columbus Coated Fabrics.

THIRD Row: Red paper, white polka dots; bright green fiber ribbon; Altman. On the firecracker package, blazing red paper topped with a chou of white tissue; on the square, sleighing Santas in multi-color stamped on black paper, bright red felt bow; both, Dennison. All Cellophane ribbons and tags (except Lord & Taylor); Dennison. All other ribbons, Century Ribbon Mills.



HAPPY NEW YEAR
For Gardeners—the Second Sec-
tion of our January issue is
crammed with gardening information



Christmas trimmings

1. Peppermint-stick tree—white buckram over a red-and-white striped pole, trimmed with red velvet bows and little gold bells. About \$8 at McCutcheon.

2. Blue foil Virgin holds a tiny vase to be filled with evergreens; gold base, silver crown. About \$5 at Gerard.

3. Lumarith Christmas trees are crystal clear with a white feathery design; about \$5.50 and \$3.50; Halle Bros., Cleveland.

4. Gold-scolled sleigh tray (for drinks, tidbits) holds a red velvet Santa who plays "Jingle Bells". Tray, about \$3.50; Lennox Shop, Hewlett, N. Y. Santa, about \$5; Wanamaker.

5. Blue and silver bell tree wears white cotton balls, about \$6; McCutcheon. Gold and silver lace paper Victorian tree, about \$4 at Sloane. Lighted Cellophane fan tree, about \$4; McCutcheon.

6. This silver cornucopia stands on a gold and silver doilie, holds gold and silver pine cones; about \$7 at Alice H. Marks.

7. Mexican basket, piled with pine cones, makes a lovely fire-side ornament. About \$5.75 at Martin & Overlach, San Francisco.

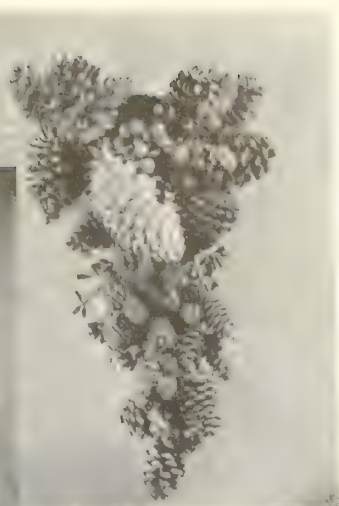
8. Sleepy angels with gingham wings, dressed in bright felt and carrying stars, have baby-soft feather hair, blond, brunet or red. They cost about \$3.50 each at the Mayhew Shops.



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A bagful of Santas, stars, snowmen, sleighs, for a festive holiday house

9. Clear plastic tree, sprinkled with silver sequins, costs about \$10. Plastic swags strung with gold stars are about \$1 each; matching vigil candle holders, framed in bright gold stars, are about \$1.25 each. All at Sloane.

10. Cellophane bell cluster, to hang on a door, is tied with mistletoe and blue ribbon, lighted with blue Christmas tree lights; costs about \$5 at Yale Barn, East Canaan, Conn.

11. Also for a door, the bright bunch of pine cones and giant seed pods. About \$6 at Martin & Overlach, San Francisco.

12. This Santa Claus mask has a red cap, blue eyes, white viscose beard and bristling brows. Use instead of a wreath. About \$2 at Halle Bros., Cleveland.

13. For a gala Christmas buffet supper, reindeer as a centerpiece. They have glass bead eyes and tails, silvered horns, and pull a sleigh-full of little presents. Sockets at their sides hold tall candles. About \$20 complete at Sue Williams' Studio. Separately, each reindeer is \$7.50, the sleigh \$5.

14. Tiny foil angels will top off a present or hang on a tree. Red and blue, they hold silver "Noël" streamers. About 60c each, order them from The Whole World & Co.



Above—gay table decorations

Little and fun: A white wire tree, with six red candles, can be trimmed with miniature toys; about \$2 at Bertram B. Shrier, Ltd., Washington. Small modern Emkay candle tree, green, red, blue or white, about 75c at Dennison's. The fat snowman candle, about \$2.50; and the tall white candle with gold, green or silver base, about \$4; Lord & Taylor.

Rosomax Campbell's aluminum pie pan, with a felt cover exactly like a brown crust, holds 12 sugarplum favors for boys or girls; about \$3.50 at Abercrombie & Fitch. The little white and gold angel has gold hair; about 50c at Marshall Field, Chicago. The star-shaped candle holders, with red candles, are Cambridge glass, 2½" across, about \$3.75 a dozen; 4" across, about \$7.50; 5" across, about \$13. All Lewis & Conger.



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NYHOLM

Our Christmas table, merry as a holly berry, in hearty red with frosty white

And all through the house

A panorama of gifts that includes entertaining necessities, intimate luxuries and practical equipment for every home-lover



CHRISTMAS—and all the sentiment it means—isn't a thing you can neatly divide into so many pigeonholes. But as a matter of quick convenience, you *have* to—or you'll never get started on those lists. So, paradoxically, before we skip to the next eight pages, let us admit that this section falls roughly into two groupings—the highly personal Gifts for Individual People which you have seen on the preceding pages; and the more “familified” gifts for the house and its home life which you'll see on the eight pages that follow.

Before you flip them over, please close your eyes and remember—remember how you felt about life at seven on Christmas morning, just before investigating the stockings on the hearth. Recall, if you can, the dizzy delicious sense of expectancy that rippled over you from head to toe. Sentimental? Yes—but every gift in these pages was chosen to produce that same sensation in Someone.

To make you a successful Santa, we have sacked the town and ransacked the shops. And packed into these pages are the exciting, Christmas-spirited results. Three rules-of-thumb will make your gift chores easier—first, make a list now while you're unharried by a feeling of rush. Second, shop early. Next—and most important—read through these pages with an eagle eye.

On the two pages that immediately follow are intimate luxuries for the bedroom and bath. Feminine, frou-frou, and festive, they range from sheets and sachets and eye-shading sleep kits to bath towels and bottles and chaise throws. Gifts that the Lady in your Life would dote on.

But if your problem is a man who likes to cook on occasion, a career girl who has to, often—or a gourmet who does anyhow just for fun, flip to pages 18 and 32. Find here new ways, new means to their collective and respective hearts.

For the most consistent homebodies you have to give to, choose with care an accessory for the house. Under “At home to Santa”, on pages 34 and 35, you'll find ideas and suggestions by the dozen and score—all the way from Victorian footstools, prism lamps and umbrella stands to such modern necessities as copious crystal ashtrays, decorative clocks, card racks and lamps.

But for the most entertaining people you know—the younger marrieds, the formal-minded, the casual party-givers, all the category of the hospitable—look to pages 36 through 39. Here you'll find gift chef d'œuvres to serve up to your favorite hostess—silver, china, glass, and linens she'll appreciate, whether she's an informal soul addicted to drop-of-the-hat entertaining, family brunches, or midnight suppers, or whether her guests run to epicures. Beyond, page 38 is given over to gay accessories for cocktail fans, highball hoisters, and bibbers of beer. Page 39 is devoted to domestic gifts just large enough for two.

So, now, on with our Christmas guide for the home. We expect you'll find it as jamfull of ideas as a letter to Santa, as stimulating as mistletoe. We know you'll find it helpful in saving you precious time and weary footsteps. And we earnestly hope it will make Christmas merrier for you—and all your friends.

Christmas feast

OPPOSITE: Across your table, spread a flaming cloth, frankly red as lipstick, Christmasy as a Yule log. Dot it with individual guest mats of transparent Lumarith, sharply patterned with frosty fern.

Let your service plates be Rena Rosenthal's fine porcelain, snow-white, star-studded in gold. And your goblets for water, for wine, tall, square-stemmed crystal. For your silver, choose a pattern of unadorned simplicity in sterling; this one is Towle's graceful “Chippendale” design. The centerpiece is Paul Snow Tilden's white plaster star; around it, Cambridge's crystal holders, Lewis & Conger. Red Gloria candles, Ajello Bros.

The red linen cloth is Gribbon's from B. Altman. The crystal goblets, by Libbey Glass, from Ovington's. The Lumarith mats and festoons, Halle Brothers in Cleveland. More table settings, pages 36-39

Christmas linens

Luxury gifts for your ideal hostess



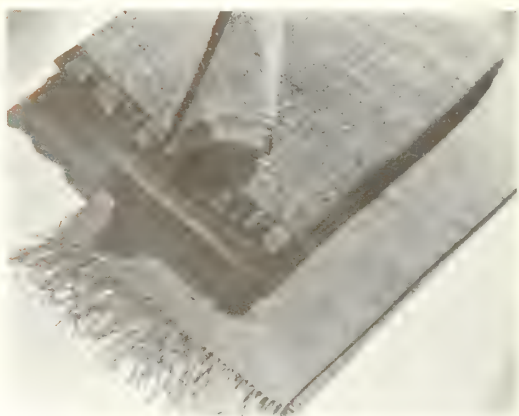
LEFT: gift set (2 sheets, 2 cases) of Wamsutta Supercalé—rose pink with delicate white scallop. About \$15 at Hochschild Kohn, Baltimore. Elizabeth Arden's three blue satin sachets, in "Blue Grass" scent and blue box, about \$3.50.



ABOVE: North Star's "Loring" blanket comes in soft pastels, is trimmed with wide satin binding. About \$20 a pair. The blanket cover is eggshell crêpe, its satin border printed with cornflowers; about \$7.50; both at Maison de Linge.



Gift sets for a lovely guest room, both Wamsutta Supercalé. Left, white with yellow border and monogram, about \$38. Right, rose pink with white border and swirling monogram, about \$42. Both at Mosse.



Top, Kenwood's light basket-weave chaise throw, satin bound, about \$7 at Altman. Below, fringed chaise throw of light, kitten-soft Scotch cashmere. About \$18.50: Grande Maison de Blanc.



This pierced metal set has a needlepoint look—white, hand-painted by Frances Martin with blue plumes and pink roses. Hamper, about \$8; basket, about \$5; tissue holder, about \$3. The matching wooden makeup box, about \$10. All, Wanamaker.



Pleasant dreams with Lewis & Conger's sleep kit; holds soporific nightcap (herbal tea), bath preparation and thermometer, pine-scented rub, black sleep mask, "Flents" ear stopples. About \$3.75.



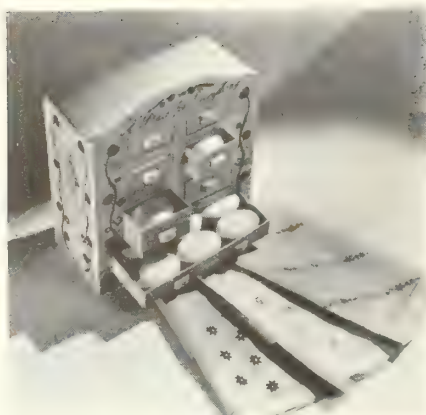
Hand-stitched chaise longue set in sunburst pattern—peach satin backed with crêpe. About \$29.50. The bridal sachet is a velvet rose with satin leaves, bordered in net. About \$3. Both Maison de Linge.



For pure luxury, pale blue satin scented lingerie cases, hand-stitched, about \$15 for three at Grande Maison de Blanc. Lingerie ties, peach satin with Point Tournai lace rose-petal motifs, about \$5 for three, at Carlin Comforts. Elizabeth Arden's Eau de Toilette, in exquisite gold-tasseled, cut crystal bottle, is about \$10 for 7½ oz.



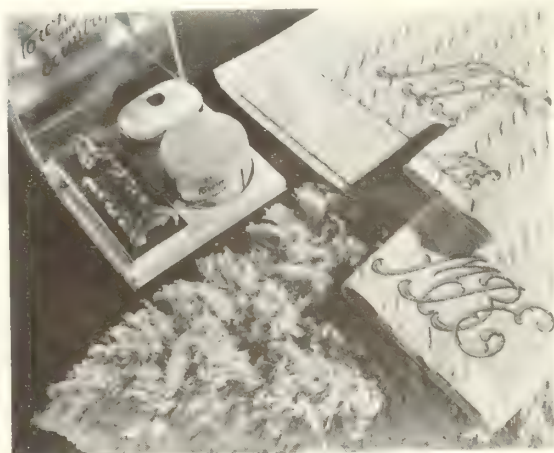
Quaint little Victorian chest for gloves and scarves. Stands about 2½' high, covered in sentimental bright-flowered wallpaper on white background. About \$10.50 at Lord & Taylor.



"Button Box", reminiscent of Colonial days. Drawers hold 6 cakes guest soap, 4 hand soap, 2 bath soap, in "Early American Old Spice" scent. About \$3.50 at Saks-5th Ave. Pastel handkerchief linen guest towels, flower-embroidered, in slightly darker tones, and three designs, about \$5 a dozen at Altman.



Martex gift package, cream paper, reveals two bath towels, two hand towels, two cloths in "Dogwood" pattern. About \$6. Cannon's white flower basket, trimmed with waterlilies, carries a six-piece textured ensemble, costs about \$5. Both at Altman.



"Cordon" textured towel ensemble, in French ivory, delphinium or pink. Without monogram, bath towels are about \$22.50 doz.; hand towels, \$10.75 doz.; wash-cloths, \$5.50 doz.; mats, \$4.75 each at Léron. The cotton-fringe mat, in delicious pastels, about \$5 at Maison de Linge. "Town and Country" eau de toilette, body sachet and bath soap in copper and cream box, about \$7.50, Helena Rubinstein.

HOW TO PLAN YOUR HOUSE
 Prize-winning houses in our
 January First Section illustrate
 newest and best house plans

Domestic Christmas Carol

A collection of culinary gifts
for four special kinds of cooks – and
the up-to-date housekeeper



For the man who likes to cook

1. Two cookbooks by men which will surely delight any amateur chef, whether he fancies himself as an expert at salads, sauces or sizzling steaks. Both *The Gun Club Cook Book* and *More Good Food* are about \$3 and they both can be had from Bellows.

2. Birch bowl, about \$7, and shears, around \$2.75; Altman. Mahogany condiment dish, about \$7; Mary Elizabeth. Crosby Gaige carving set, koa wood handles, under \$28; Lewis & Conger. Wooden servers, about \$1; Saks. Pepper mill, about \$2; Altman.

3. Scientific wonders of modern cooking equipment intrigue a new type of amateur purveyor. Pyrex Flameware greatly impresses him. The 2½-qt. kettle, about \$2.95; 2-qt. pan with detachable stainless steel handle, about \$2.25; from Hammacher Schlemmer.

4. Rival Broil-O-Mat, around \$12; stainless steel Servet, about \$7.50; Hammacher Schlemmer. Crêpes Suzette outfit, about \$21; Bazar Français. Manning, Bowman's electric percolator, under \$8; Altman. Kensington servers, about \$4 each; Sloane.



For the career girl

1. Select things that help put speed and a lark into part-time domesticity. Useful books: *What Shall I Have For Dinner?*, about \$2.50 at Saks; and *The Canned Foods Cook Book*, about \$2.50; Lewis & Conger. The Dazey de Luxe can opener, about \$1.80.

2. Revere's Whistler Conical kettle, about \$2; Marshall Field, Chicago. Chase electric Table Butler, about \$11.50; Abercrombie & Fitch. Manning, Bowman's Jubilee grill, around \$13; Bloomingdale's. Turner & Seymour's beater, under \$1.50; Macy.

3. The "after five" hostess adores things that add flair to her easy-to-prepare specialties, so consider a McGraw Electric Toastmaster Waffle Service with baker, batter bowl, syrup jug, chromium ladle and handsome walnut tray, about \$17; Lewis & Conger.

4. White pottery bowl decorated with green and yellow vegetables, under \$3; hickory spoon and fork, under 50c; both Macy's. Nest of colorful bowls of Vernon Pottery, about \$2; Bloomingdale's. Gay pottery kitchen maid shakers, about \$5 pr.; Pitt Petri.



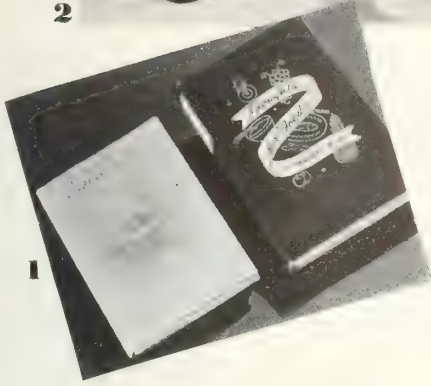
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If the kitchen is her pride and joy

1. Consider gifts of super-fine cooking equipment, delightful pantry accessories, and books brimming with bright suggestions on the preparation of food. *Au Petit Cordon Bleu* costs about \$2.50 at Bellows; and *Thoughts For Food* is about \$2.20 at Macy's.

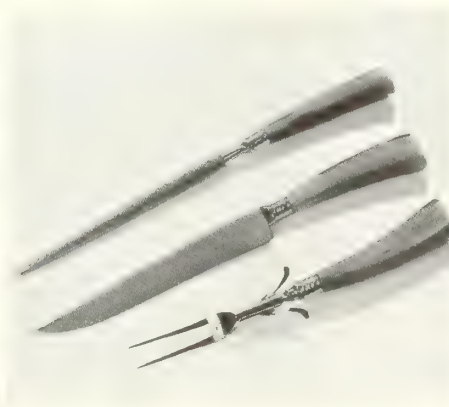
2. Equipment to electrify food preparation: Waring Blendor, under \$20; A. C. Gilbert's Kitchen Kit, about \$30; both Altman. Crocker-Wheeler's Toast-O-Lator, about \$15; Flex-Seal cooker (non-electric), about \$11; both at Hammacher Schlemmer.

3. Case razor-ground steel knives, molded black rubber handles: roast slicer, about \$2.50; paring knife, about 90c; salad knife, about \$1.75; butcher knife, about \$3.25; Lewis & Conger. Wiss Kitchen Reminder Board, about \$1.50 from Lord & Taylor.

4. Blue-gray Swedish ware, deep blue motif: jugs, about \$1.25 to \$2; baker, about \$1.50; server, about \$1.75; cookie jar, about \$2; Olivette Falls. 2 white dish towels, red, blue or green design, matching bar apron, all for about \$2; from S. S. Reynolds, Boston.



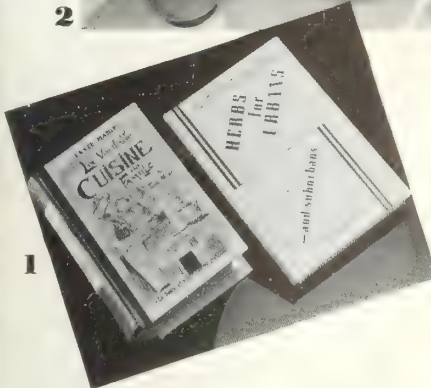
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For hospitable gourmets

1. Choose something to aid and abet the "specialty of the house". Appropriate cookbooks include the new *Herbs for Urbans—and Suburbans*, costing about \$1.50 at Bonwit Teller's; and the old favorite "Tante Marie", about \$1.25 at the Bazar Français.

2. French provincial ware onion soup pot, under \$2.40; Macy. Sophisticated peasant ware in rust and brown: wine bottle, about \$4; bowl about \$3; mugs 90c each; Alice H. Marks. China blackbirds to bake in a pie, about \$1 each; The Whole World & Co.

3. The art of carving is again coming into its own and a wide variety of carving sets to harmonize with all types of tables will prove popular gifts. The set above is fine stainless steel with beige Cape Horn handles by Wade & Butcher. Around \$10 at Macy's.

4. Silex Catalina glass coffee maker, about \$8; Lewis & Conger. Many-use Farberware electric Broiler Robot in chromium, under \$12; Hammacher Schlemmer. Hobart's electric Kitchen Aid coffee mill in chromium, under \$20, found at Lewis & Conger.



Necessary electric "luxuries"

Landers, Frary & Clark's Universal portable ironer, under \$30; Frederick Loeser, Brooklyn, N. Y. Fitzgerald Magic Maid automatic iron, with heat regulator for various materials, about \$5.50; Knapp-Monarch's new round iron for flat work, about \$5.60; Macy. Steem-Electric's iron combining steam and electricity, under \$10; Altman. Rittenhouse "Sentinel" door chimes, about \$7; Lewis & Conger. Hoover "Dustette", for upholstery, etc., less than \$20; at McCreery.

At home to Santa Claus



Two pages of merry Christmas gifts

— unusual accents and amusing accessories for the house

On the wall: A galaxy of gifts

Four-square mirror in gold and wine tôle frame, designed by Frances Martin, about \$25; B. Altman. Cecilia Staples' watercolor in white Baroque frame—your Xmas greeting painted across the glass (washes off later), about \$10; National Alliance of Art & Industry. Pair of chartreuse watercolors, in shadow box frames, about \$11 ea.; Pitt Petri. Gilt bracket, about \$4 at Reits.

Top shelf: Accessories for the well-dressed room

White china lamp decked with pink and blue posies, organdie flounced shade; about \$16.50 at Sloane's. Gilt shells to hold your books in line, about \$5 pr.; tôle cigarette box, wine and gold, less than \$2; lighter about \$8; all, McCutcheon. Quaint figurine of girl with muff, less than \$2; Lawn & Hahn. Bridge box of stitched leather with 6 card decks, score pads, about \$15; Mark Cross. Gorham's modern candelabrum in sterling, about \$45. Heisey's swirled crystal vase, about \$5; Altman. Warren Telechron's electric alarm clock with luminous dial, easy-to-read, less than \$6; Macy. Carved oak Xmas tree towers 17", about \$5.50; encircled with candle wreath, about \$1.50; Lord & Taylor. Eaton's wine calf desk trio: reversible blotter with lift-up top, 21" x 16" size, about \$25; matching rope frame less than \$20; inkwell about \$7; all Sloane.

Center shelf: Ranging from footstool to ashtray

Curved mahogany footstool for a Victorian room, one of a pair at about \$30; Macy's Corner Shop. Fostoria's flared crystal urn with laurel-leaf cutting, about \$6; blossom-painted chimney lamp for powder table, mantel ends, about \$5; both, Ovington. Low crystal bowl for short-stemmed flowers, about \$2; Sloane. Chase Brass & Copper's tiny electric hurricane lamp for bedside, about \$1.50; Lewis & Conger. Empire inkstand in pastel china, about \$15; Olivette Falls. Wallace's silver plate shell for fruit or nuts, about \$12.50; Frederick Loeser, Brooklyn. Bookends of glass brick and red leather, about \$8 pr.; Young Books. Venon's crystal heart, large size, about \$9.50; small, about \$5; Sterling & Welch, Cleveland. Deep crystal bowl, about \$15; Bergdorf-Goodman.

Bottom shelf: From tier table to Victorian prism vase

Rare gift for the collector of miniature silver or china, Queen Anne tier table only 13" high; inspired centerpiece for a larger table, too; about \$18; Abercrombie & Fitch. Crystal cigarette box that can stow away four different brands, about \$8; Tulsa Lee Barker. Pottery bowl-topped with brilliant flowers, about \$3.50 at Mayhew Shop. Thomas Craven's "Treasury of Art Masterpieces". 144 plates in full color, about \$10; Brentano's. Opalescent Verlys vase, about \$5; Altman. Decorative figurines, 11½" high, about \$12.50 pair; McCutcheon. Jumbo memo pad and pencil in wine leather, about \$10, Abercrombie & Fitch. Crystal lighter, about \$2; ashtray, about \$2.50; S. S. Reynolds, Boston. Brown wood cigarette shell, about \$7.50 at Neiman-Marcus, Dallas. Towle's sterling sauce or flower bowl, about \$35 from Ovington. Prism vase of colored glass with enamel overlay, about \$27.50; Schampan Gift Shop, Rutherford, N.J.

On the floor: Practical gifts for the home

Magenta tôle scrap basket with flamboyant HOUSE & GARDEN flower print decoration, about \$2.50; Altman. Handy reading rack that adjusts to tray or table for reading, writing, games. In maple, walnut or mahogany finish, about \$3 to \$4, at Lewis & Conger. Victorian addenda, designed by Frances Martin: spacious photograph box, walnut finish, painted with lifelike posies, under \$19; dark green tôle scrap basket, about \$9; matching umbrella stand, shaped like a scuttle and decorated with posies, 24" tall, about \$30. All from B. Altman.



For your entertaining friends

Four pages of inspired gifts for hospitality addicts, ranging from breakfast booty to elegancies for company best

For "drop-of-the-hat" hostesses



1. Boons to her buffet suppers: International's double entrée, hot water dish, in silver plate, about \$80. Wallace's covered sterling server, about \$30; both Ovington. Wade & Butcher's horn-handled flatware, about \$18 doz.; Bamberger, Newark. John Rideout's salad paddles, about \$5 pr.; Heisey's glass vinegar jug, mustard jar, under \$1 ea.; Altman. Gray pottery: 8 plates, cups, bowl, platter, under \$11; Gordon Waldron. Sibyl Shepard linens, about \$30; Saks.

2. Even her "family" breakfasts have style: Watson's coffee pot, about \$50; syrup jug, about \$20; both sterling, Macy. Gorham's crystal and sterling jam jar, about \$10. Vernon Kiln's jumbo cups, saucers, under \$12 dozen; plates, under \$5 doz.—all "Ultra California" pottery; Alvin's sterling napkin bands, under \$3 ea. All, Wanamaker. Heisey's crystal bell, about \$1; Altman. 17-piece ecru linen set, strawberry appliqué, about \$15; Purple Box.

3. For midnight munching: Gorham's handy chafing dish, in silver plate, about \$75. Sugar bowl, cream pitcher in fine Community Plate, each about \$9; Macy. Dunbar's highball glasses, about \$4 dozen; Altman. Soup tureen, about \$20; cups and saucers, under \$14 doz.; plates, about \$12 doz. All, Spode's "Blue Camilla" from Cooley's, Boston. Gribbon's pastel fringed linen 17-pc. set, under \$10; Mosse. Manchester sterling bowl, about \$20; Park Curiosity Shop.

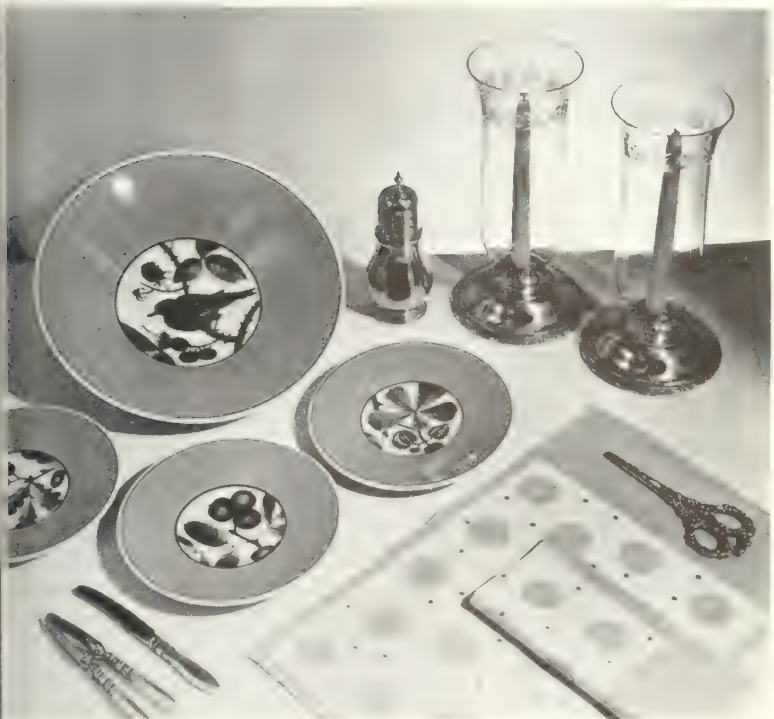




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To those who entertain with éclat

1. Trimmings for high tea: Wallace's sterling strainer, about \$5; International's silver plate tea kettle on stand, about \$25; both Ovington. Venon's crystal sherry jug, under \$8; glasses about \$12 doz.; Gump's, San Francisco. Towle serving pieces under \$4 ea.; Wright, Kay, Detroit; Gorham's tea caddy, about \$35. All sterling. Wedgwood pink and white grapevine china tea set for 6, about \$56; Black Starr & Frost-Gorham. Flesh voile tea set for 6, about \$25; from Maison de Linge.

3. Epicurean finale: Georg Jensen's fruit and nut set (Royal Copenhagen bowl, 6 plates), coral borders and brown nut centers, about \$22; sterling "Cactus" nut cracker, fruit knife; the two less than \$24. Watson's sterling muffineer, about \$15; Altman; and grape scissors, under \$7; Black Starr & Frost-Gorham. Towle hurricane lamps about \$63 pr.; Wright, Kay, Detroit. Gribbon dot linen set, 17 pcs., about \$6; Altman.

2. For dinner at eight: Lunt's sterling bowl, useful for desserts and such, about \$25; Brand Chatillon. Deep-stemmed crystal champagne glasses, about \$25 doz.; Saks-5th Ave. Gala heavy basket weave mats and napkins, banded in tarnish-proof silver Cellophane, under \$3 ea.; Maison de Linge. Rose pink Minton china service plates, with white leaf design stencilled on border, about \$54 doz.; the matching gold-edged demi-tasse cups cost about \$44 doz. and come from William H. Plummer.

4. Gestures for gourmets: Reed & Barton's deep bowl, silver plate, about \$25. Cataract-Sharpe's "Tempo" crystal, cut like old Waterford; finger bowls, dessert plates, port glasses priced about \$18, \$24, and \$15 doz.; decanter about \$13. Syracuse China Old Ivory dessert plates, cobalt blue borders, under \$19 doz.; all Ovington's. Sibyl Shepard's chintz-appliqué doilies, about \$18 doz., Saks-5th Ave. Mosse linens about \$21.

A galaxy of little gifts for occasions great and small



2



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4



Christmas cheer for good mixers

1. For holiday hospitality: white linen cocktail napkins from Mosse, embroidered with Gay Ninety transportation motifs—carriage, horsecar, a span of horses and a Model T—under \$12 doz. Chubby crystal punch bowl and a doz. egg-nog cups, each about \$20; ladle about \$5; all from Georg Jensen. Covered silver shell, glass-lined for tidbits, not more than \$10; and a gadroon-bordered wine coaster, lined in wood, under \$8. Both are International's silver plate; Ovington's

2. Aids to the cocktail hour: brass-bordered crystal tray, about \$8; S. S. Reynolds, Boston. Fostoria's glasses, 4 sizes, each about \$11 doz.; International plate jug, about \$9; Ovington's. Watson bar cup at Macy, under \$9; cherry spear, about \$7.50 doz., at Black Starr & Frost-Gorham; Gorham's sipper spoon, about \$2. All sterling. Martini pitcher, about \$5; Rosomax Campbell napkins, flower-shaped, under \$8 set of 8; Saks-5th Ave. Double entrée dish, about \$40; at Alfred Orlik

3. For beer bibbers: antique mug, pewter top, holds pretzels, under \$8; R. H. Stearns, Boston. Lunt coasters, set of 8 for about \$7.50; Altman. Venon's crystal beakers, about \$15 doz.; Sterling & Welch, Cleveland. Crystal box, under \$3; Bertram Shrier, Washington. Tray, about \$5; Saks-5th Ave. Nest of 3 boxes, under \$8; McCutcheon. Napkins, under \$4; Sloane. Chase Brass 4-way bar gadget, about \$1; Lewis & Conger

4. For highball hoisters: Duncan & Miller's individual crystal canapé dish, about \$1.50; ashtray, about 50c. Altman. Cambridge "Pristine" decanter, under \$4; laurel leaf glasses, all under \$13 doz; Hammacher Schlemmer. Frank W. Smith's sterling cigarette holder, about \$14; Mermod-Jaccard-King, St. Louis. Kensington bowl, under \$4; Sloane. Sterling 3-pc. mixer set, under \$33; Jensen. Set of 8 napkins, about \$5; Saks

1. The twosome has guests: Carbone pottery tea caddy, under \$2; McCutcheon. Reed & Barton's silver plate baking dish, glass-lined, under \$13. Franciscan Ware salad bowl, about \$1; cups and saucers, or plates, under \$8 doz.; Ovington's. Dinkelspiel cloth, under \$2; Macy's. Gorham pepper mill, about \$15. Alvin's "Chapel Bells" salad fork and spoon, about \$16; Wanamaker. Lunt "Junior Hostess" flatware set for 4, "Modern Classic", 11 pcs., about \$30; Altman. All sterling

**Domesticated gifts just large enough
for a contented twosome**

2. Breakfast in bed: Sibyl Shepard pink linen tray set, under \$6; Saks-5th Ave. Reed & Barton silver plate hot milk jugs, under \$3 ea. Silver-scolled blue tray, by Frances Martin, under \$13; McCutcheon. Hand blown crystal slipper for posy, Von Allesch design, about \$2; J. L. Hudson, Detroit. Breakfast set for 2, 21 pcs., about \$12; Wallace bell, about \$5, and muffin dish, about \$10, both sterling; all Ovington's. Lunt sterling porringer ashtray, priced about \$2.25; from Brand-Chatillon

3. Post-prandial for 2: Tiny crystal decanter for favorite liqueurs, about \$12; glasses, under \$3 for 2; Saks-5th Ave. Coffee service of Dirilyte, the alloy that gleams like gold, by American Art Alloys, approx. priced: small pot, \$15; spoons, \$7 doz.; tray, \$10; ashtray, \$1; Altman's. Cups, saucers Royal Doulton's "Lowestoft Bouquet", about \$13 doz.; Wanamaker



ANY GARDENING PROBLEMS?
Don't miss our annual Gardener's
Yearbook published as the Second
Section of our January issue

Season's greetings

**Christmas cards grave and merry.
gay, glittering, and worldly**

1. ON THE SERIOUS SIDE: Kneeling Madonna and Child against Giottoesque landscape; Macy. Adoration scene before Manger; Georg Jensen. Holy Family in clear pastels, with Dutch boy kneeling in foreground; Beacon Books. Madonna and Child on wood-grained paper; Three Wise Men and Star of Bethlehem; Jensen.

2. FOR DEVOTEES OF GLITTER: Black-amoor on pink and gold paper; Gerard. Dorothy Simmons' bauble bouquet, metal bow; Lord & Taylor. Bobri's mahout astride elephant; National Alliance of Art & Industry. Simmons' 3-dimensional angel, with bright metallic wings; W. & J. Sloane.

3. NOSTALGIC GREETINGS by Dorothy Simmons: Cutout snow scene, framed between Cellophane layers; Bergdorf Goodman. The 3-dimensional "sleigh ride" diorama comes from Sloane. Christmas Nocturne colored in mint green and pink, with gentle white doves; Saks-Fifth Ave.

4. LIGHT-HEARTED CARDS: Santa and Toyland ark on mint green ground; Bergdorf Goodman. Simmons' Santa caught stuffing stockings; Lord & Taylor. Agnes Schleicher's merry stick figures; Gerard. Silver snowman with bright foil trappings on black; Gerard. Christmas Spirits stencilled in colors; National Alliance. Simmons' Gay Ninety couple in brilliant colors; real sleigh bells; Bergdorf Goodman.

5. FOR ART LOVERS: Ernest Fiene's snowbound church; and Hardi Gramatky's Xmas home-coming scene. Both, color prints on wood paper; National Alliance.

6. EVERYBODY LOVES ANGELS: Bobo's seraph and white lamb asleep on cloud; Gerard. Pink-gowned Christ child with lambs; Altman. Simmons' "Heavenly Twins", gold-winged; Sloane. Chubby angel with gold wings and stars; Altman. Etching of angel and crib; Georg Jensen.

7. STRONG FIESTA COLORS: Ione's hand-colored tropical blooms; Bergdorf Goodman. Mexican feast-day scene; Beacon Books. White dove on blue; Miles Aborn's red-skirted Swiss, National Alliance. Mexican pencil sketch, Beacon Books.





Junior Hostess Sets...loveliest of Christmas Gifts

STERLING—the traditional gift—now wears a new and exciting guise. Always perfect, it sometimes was costlier than we liked. But today, with LUNT JUNIOR HOSTESS SETS, sterling takes its place among the practical, moderately priced gifts. For as little as *twenty-five dollars* you can buy enough pieces for “snack entertaining” for four people. What a wonderful gift! And, of course, this compact set forms an ideal nucleus for starting a complete service some future time. ♪ If the object of your attention is fortunate enough to have some Lunt Tableware, it might be thoughtful to add to the more important pieces a dozen Bouillon spoons or Oyster Forks. Everyone enjoys the niceties of a truly complete table service. ♪ So, this year, you can make every important gift one of intrinsic value and lasting joy—see that it is all *Sterling by Lunt*. ♪ For further details on the Junior Hostess Sets, or a Price list of your own Lunt pattern, write LUNT SILVERSMITHS, Dept. B-24, Greenfield, Mass.



STERLING 925/1000 FINE



LUNT
Sterling

SEMPER OF LASTING GOOD TASTE

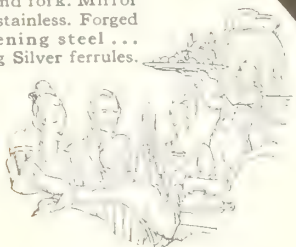
WADE and BUTCHER

Gifts you'll long to keep for yourself!

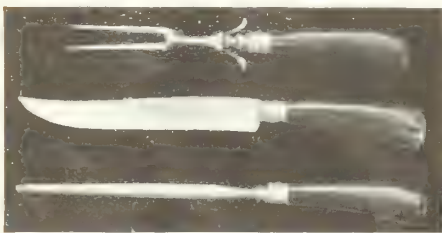


It is a sincere compliment to anyone to receive a gift of cutlery bearing this two-century old mark... the Cross & Arrow... granted to Wade & Butcher by the original English Guild of Cutlery Craftsmen in 1725.

96716—3-Piece Carving Set. . . . \$19.70
Extra long Cape Horn handles. 9 inch Sheffield steel knife blade. Forged knife and fork. Mirror finish, stainless. Forged sharpening steel... Sterling Silver ferrules.

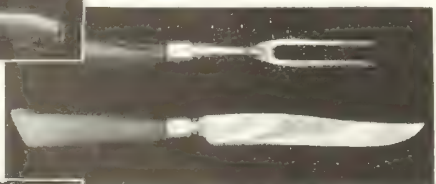


UNLESS YOU'VE SEEN Wade & Butcher Cutlery, you've probably never dreamed that carving or steak sets could be so lovely to look at. And extremely practical too! There are Wade & Butcher sets still *in use today* which were brought from England in early Colonial days. If your department, hardware or jewelry store can't supply Wade & Butcher Cutlery, order direct. All sets are in attractive gift boxes.



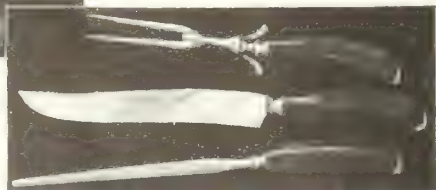
867B6—3-Piece Carving Set. \$13.00
Oval-end Cape Horn handles. 8 inch Sheffield steel knife blade. Forged knife and fork. Mirror finish, stainless. Forged sharpening steel. Sterling Silver ferrules.

557E2X—2-Piece Steak Set. \$8.00
Flat side Cape Horn handles. 5½ inch Sheffield Steel knife blade. Forged knife and fork. Mirror finish, stainless. Sterling Silver ferrules.



L8656P—3-Piece Carving Set. \$9.00
Includes knife, fork and sharpening steel. Stag handles, black. 8 inch American forged steel knife blade. Mirror finish, stainless. Forged nickel plated fork with guard. Sterling Silver ferrules.

L8550GP—3-Piece Carving Set. \$6.00
Stag handles, black. 8 inch knife blade forged, hollow bolster American stainless steel. Forged, nickel plated fork with guard. Sharpening steel.



FREE to Gift Shoppers! . . . Send for your free copy of this fascinating new catalog on fine cutlery...crammed full of illustrated gift ideas, at a wide range of prices to meet any gift budget. It's free if you write promptly.



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Please send me your new Cutlery Catalog

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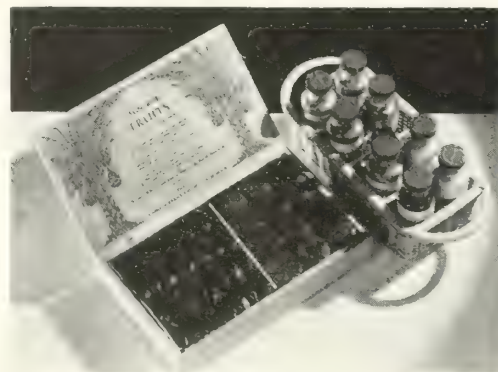
My Address.....

My Dealer's Name.....

CHRISTMAS WINE AND FOOD



American table wines: "Virginia Dare" white wine, Garrett American sherry and American port; each about 80c at Waldorf Liquor



5-lb. wood gift box of fat Calimyrna figs and Deglet Noor dates, about \$2.35 from Canoga Farms, Encino, Cal. Spice basket containing celery salt, ground Swiss cheese, onion and garlic salt, hickory smoked salt, Hungarian paprika, Singapore and Nepaul pepper and Borie's Scotch Bonnet sauce; about \$7.50 complete at Maison Glass



Great Western wines: New York State Rhine wine, sauterne, tawny port and pale dry sherry. About \$1 each at Beaux Arts Liquor Shop



Rhum Negrita, fine East Indian rum, costs about \$3.50. Bacardi, famous Cuban rum, about \$4. And time-honored Dewar's White Label Scotch, about \$3.30. All of these found at Sherry Wine & Liquor

CHRISTMAS WINE AND FOOD



Sweet gift basket contains 1 jar each of blackberry, raspberry, peach and pineapple Fruit Snack; 1 pt. Golden Age sherry and 2 splits of Golden Age Champagne. About \$5.50 at Michael's Wines & Spirits



Taylor's fine American wines include American sherry, medium sweet, New York State port, rich and full-bodied, and Sweet Catawba, for the dessert course. About \$1 each at the Yorkville Liquor Shop



For a discerning sweet tooth, Whitman's Christmas Sampler, a 2-lb. box of assorted candy at about \$3; and Fairhill chocolates in a 2-lb. Christmas box; about \$2. Both at your Whitman dealer



Billy Baxter's famous self-stirring mixers: club soda, Indian quinine water, ginger ale and sarsaparilla. About \$7 for 48" 10-oz. bottles, assorted or all one kind. From Across-the-Street Service, Cheswick, Pa.

THE **A&F** GREATEST SPORTING GOODS STORE IN THE WORLD

The 1939 "CHRISTMAS TRAIL"

A Gift Shop in a Book

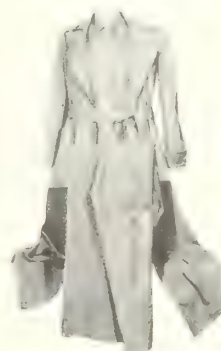


To save endless hours of your time, we've done your Christmas shopping in advance! What's new, what's best in the gift marts of the world, has been gathered for our 1939 edition of the "Christmas Trail." Send a postcard for this stimulating book and do your Christmas shopping in armchair comfort.

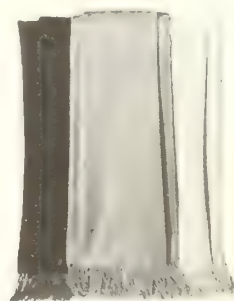
MADISON AVENUE at 45th STREET, NEW YORK

ABERCROMBIE & FITCH CO.

CHICAGO: VON LINGERKE & ANTOINE, 33 SOUTH WABASH AVENUE



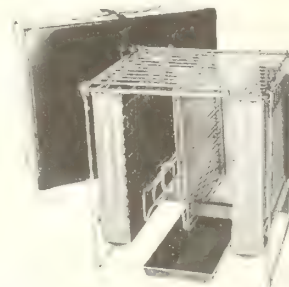
VIYELLA FLANNEL SET—Country week-enders like these warm washable pajamas and robes. Sizes 14 to 20. Each piece, \$15.



CASHMERE ROBES—Unbelievably soft. Scotch weaves that weigh only 16 ounces. Many solid colors, 70 x 54 in. \$20.



MODEL HARNESS RIG—Miniatures that are perfect in detail and painted by hand. Horse stands 5 1/2 in. Phaeton or sulky gig. Each, \$10. Pair horse gig, \$15.



VERTICAL CHARCOAL GRILL—Broil steaks outdoors between the glowing sides while other foods cook on top. With case, \$6.95.



GOLFER'S GADGETS—Midget Club for bad lies, \$3.50. Gem Golf Ball Marker, puts name on ball, \$5. Golfer's Pal for recording each stroke, \$2.50.



HORSE & CART SET—Junior drives his plush dobbie with real harness and bells as he rides along. English make, 40 in. long, \$17.50.



You may conspire to hide your Fostoria gifts deep beneath the tree for a Christmas climax, but chances are you'll give them first, impatient to share the thrill that giving brings. For last or first, Fostoria is always an invitation to lasting thanks.

Of all selections, none are more exquisite than the newest handcrafted pieces... frosty morning-glories deep laid beneath a smooth lucent surface... or a brocade design that stirs the worldliest heart... or a polished laurel motif gilding the simple beauty of a lustrous crystal vase.

These three are but significant of the many. You *must* see them all. Get them and give them. Or, happy thought, collect them for yourself.

Ask for Fostoria at department stores, jewelers and gift shops everywhere. Write for leaflet 93-D. Fostoria Glass Co., Moundsville, W. Va.

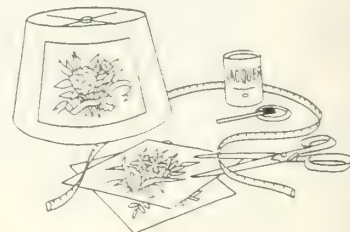
Christmas Crystal by

Fostoria
MADE IN U.S.A.

Questions & Answers

Flower prints decorate parchment lamp shades

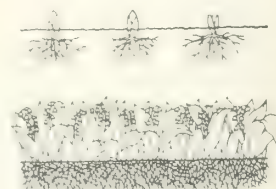
QUESTION. I have two parchment lamp shades which have a shellacked surface and wonder if I can apply some flower prints so that they will adhere. I tried using paste on the back of the prints but it became lumpy and it shows when the light is turned on. What other adhesive can I use effectively?



ANSWER. Any glossy surface caused by lacquer or paint should first be lightly sandpapered if your prints are to adhere. It is generally conceded that clear lacquer is one of the most satisfactory materials both for applying the prints and finishing the surface. First test a portion of the print. If colors are not fast, apply wallpaper size to back and front and let it dry before using lacquer. Otherwise, apply lacquer with small paint brush to back of print, place in position and press it down carefully. After the first coat of surface finish is dry, use a second.

Lilies-of-the-valley need thinning out

QUESTION. My lilies-of-the-valley had very few flowers for the number of plants this Spring. They have become solid and grow in a sod-like mass. Do they need fertilizer or a general thinning out? Do they require sun or a comparatively shady location?



ANSWER. Your lily-of-the-valley bed has become too crowded, which usually is the case if it is left alone for more than three years. The bed should be dug up and re-planted with fresh pips or divisions from the old bed. Plant them about 6" apart and 1½" deep in rich garden soil, preferably in a shady place. This should be done in the very early Spring or late Fall. Well-rotted manure will encourage fine foliage within a year or two and will produce plenty of flowers until the roots again become too crowded.

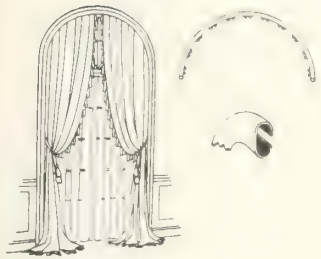
Good recipe for Tom and Jerry

QUESTION. A few years ago you ran a recipe for Tom and Jerry which would serve about twenty-five people. Would you mind repeating it? We want to serve it on New Year's Day.



ANSWER. Beat whites of 12 fresh eggs, adding a generous teaspoon of powdered sugar for each egg. Beat yolks well and mix with whites until of an even consistency. This batter should be kept ready in the Tom and Jerry bowl on the table and the bowl should be kept replenished. Have decanters of old Jamaica rum and of Cognac brandy handy, also a pitcher of very hot milk. When serving put 2 tablespoonfuls of the batter in each Tom and Jerry mug; add 1 ounce each of the rum and brandy and fill with the hot milk. Sprinkle a little nutmeg on top. Each guest should personally be handed a freshly made drink.

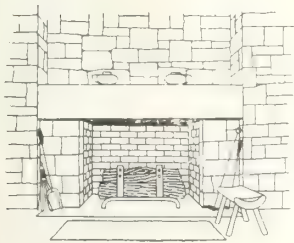
Curtain hardware for sunburst windows



QUESTION. There are two arched windows on either side of my Georgian fireplace and, although the left window has French doors opening out on the terrace, I should like to have the drapery treatments alike. How can I get the draperies to fit the curved part of the window? Would damask, satin or chintz be suitable for this period?

ANSWER. Any of the fabrics you mention would be appropriate. The fabric may be hung on one of the cut-to-measure rods especially designed for arched or sunburst windows. They are bent edgewise to fit the curve of the archway and come equipped with double-eye lock slides which may be locked in any position to produce the desired draping effect. If the French door is constantly being used, the arched top may be hung with glass curtains shirred tightly onto a curved rod, sunburst fashion, and the doors themselves hung with sheer glass curtains. They should be full and allowed to hang free at the bottom.

White paint for natural colored stone fireplace



QUESTION. My problem is to paint a natural colored stone fireplace white but at the same time use a paint which can be completely removed merely by scrubbing, should some later occupant desire to do so. Is there a paint suitable for interior woodwork which could be removed without sand-blasting?

ANSWER. While any good casein paint will adhere to brick or stone when it is washed, a calcimine or cold-water paint may be used advantageously here so that the fireplace can easily be restored to its natural state. If the stone is extremely rough, you may have to do some hard scrubbing to remove all the pigment; you should, however, have little trouble cleaning up a comparatively smooth surface.

When to transplant old rose bushes



QUESTION. Here are some questions on roses. When is the best time to transplant old rose bushes? Will moving the bushes harm them in any way or do you advise leaving them as they are? If I do transplant them, do you advise placing sod over that part of the ground where the roses are removed?

ANSWER. Rose bushes may be transplanted in the Fall or early Spring, although the Fall is preferable. In the case of old roses it is safer not to move them unless absolutely necessary. If you do move them, try not to expose the roots to the air. Water them well before lifting, and after transplanting cut them down by about one-third. If you place sod over the space where the roses were taken out, the grass will renew its growth more quickly than if you sow new seed and wait for it to mature.

For the women in your life!

ANSWERS TO THE CHRISTMAS PROBLEM

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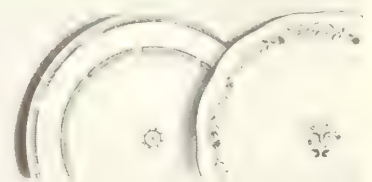
1. 3-piece Coffee Set, as illustrated—coffee pot, creamer and sugar, \$39.50; 6-pc. Set, with tea-pot, waste bowl and 22" tray added, \$98. Coffee pot alone, \$21.50; creamer and sugar, \$18 (dessert size, \$12); 22" tray, \$29.50.

2. Double Vegetable Dish, *Coronation** design illustrated, \$19.50.

3. 12" Cake Plate, *Coronation** design illustrated, \$8.50.

OTHER PIECES of Community Plate* Service Ware, not illustrated: Well-and-Tree Platter, \$19.50; Gravy Boat and tray, \$14.75; Bread Tray, \$7.50; Water Pitcher, \$19.50; 4" Salt and Pepper shakers, pair, \$8.50; Low Candlesticks, pair \$10. In any one of six stunning patterns, all the same price.

COMMUNITY CHINA by THEODORE HAVILAND, made in U. S. A. 4 new patterns. Open stock. Starting Sets as low as \$11. Service for 6, \$36.50. Shown: Lady Hamilton* (left); Coronation* (right) repeating design of the same flat-ware patterns.



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and measure PLEASURE



STAND UP YOUR YARDSTICK and add three inches. That's the height of this Haddorff Vertichord. Measure $25\frac{1}{2}$ x 60 inches on the floor. That's all the space it takes.

Yet from this small piano pours the rippling, lilting flood of tone born only of a lordly instrument. You see, it was Haddorff who *invented* the "Vertichord" type of piano, and it's Haddorff who builds it incomparably, today. With sturdiness, with beautiful precision, with an artist's feeling for appearance, a craftsman's mastery of tone. *Even in the 39" model illustrated is a sounding board area greater than that in an average 5 ft. 6 in. grand!*

You do pay a little more for the Haddorff than for some other makes—but what enduring beauty and quality you get in return! *Given reasonable treatment, no Haddorff has ever worn out.* For nearly four decades, now, Haddorffs have poured out their lovely, sonorous song.

Send 10c today for our unusual booklet which explains, without gush or technicalities, "How To Choose A Fine Piano," and which illustrates many charming Haddorff styles. Let us tell you the name of your Haddorff dealer, then let Haddorff's magic voice speak to you for itself!

HADDORFF

HADDORFF PIANO CO., ROCKFORD, ILLINOIS

Dept. HG, Haddorff Piano Co., Rockford, Illinois.
Please send me a copy of your booklet "How To Choose A Fine Piano",
for which I enclose 10c.

Name _____

Address _____

Holiday Oases—



Mazatlan, Loungers' Paradise. This is a gay, tiny West Mexican port stretched along a peninsula in the Pacific. A wide drive with wonderful ocean views sweeps across one side; a beach of palms and thatched huts edges the other. Sentimental pink and green houses with romantic balconies and patios, flowery plazas and quiet churches make up the town.

The Belmar Hotel is a wonder of courts dripping with flowers, beautiful tiled dining rooms and cool bedrooms overlooking the Pacific, with its unforgettable sunsets. Instead of stairways, there are ramps, down which you dash every morning for a pre-breakfast swim in the translucent water, where you can pick up a crayfish or two for lunch. The cuisine is epicurean, thanks to the wealth of tropical fruits, game and sea food that nature showers on the country. Everyone eats for hours and hours, washing it all down with the fragrant Monterrey beer.

You can shoot doves and turkeys just behind the town, and, if you have the courage, go after puma, wildcats and bears in the lower Sierras close by. The natives have fun hunting alligators in the rivers, and might be persuaded to take you along for a peso or two. If you catch one of the beasts, they will make it into bags for you to give admiring friends. Mazatlan waters are packed with fish, and for a tiny sum you can troll all day, pulling out catch after catch—sea bass, tuna, and swordfish.

The town goes mad for a week in February, when the carnival arrives. Everyone for miles around crowds in. Beautiful, dark-eyed girls and youths in vivid array swirl through the streets and along the beaches, singing and dancing to the tunes of the Mariachis, the Mexican troubadours. To enter into the spirit of the thing, add a trio of Mariachis to your party, as a sort of portable orchestra, and pile into one of the funny two-wheeled arañas and make a tour of the cafés and plazas to join in the revelry. If there's a moon, hire a launch and wander to the music of guitars among the pretty lagoons that cut into shore. At sunrise, send a boy up a palm on one of the islands for some cocoanuts and breakfast on their cool, sweet juice.



Cuernavaca—Mecca for flower Fanciers. The charm of Cuernavaca has been great enough at various times to lure Cortez, the Archduke Maximilian and his wife, Carlotta, and Ambassador Morrow to build retreats there. The élite of Mexico City now vacations here in opulent estates.

It is a sun-drenched, flower-laden town of cobbled streets, faded Spanish-Moorish houses with narrow barred windows, and cypress-flanked churches. Masses of magenta bougainvillea tumble over old Spanish bridges that cross deep ravines to the villas on the hillside. White-clad, sad-faced peons and burros heaped with crude pottery plod to the market, adding their wares to the mounds of sombreros and vegetables for sale.

away from it all

Cortez' old palace houses the earthy murals of Diego Rivera, depicting the conquest of the Indians and their liberation by Emiliano Zapata. From the balcony here, there's a breathtaking view straight across the sub-tropical valley to the frigid snow-topped volcanoes, Ixtaccihuatl, according to legend, the sleeping lady, and Popocatepetl, her sweetheart, who watches over her.

Cuernavaca's claim to fame is the beauty of the Borda Gardens, built by French Le Borde with some of his silver-mine fortune. Borde's great love was horticulture and he owned specimens of most of the 10,000 known plants of Mexico. Every imaginable exotic flower gives its color and perfume to the place—jasmine, heliotrope, hibiscus, Christmas Eve and passion flowers. Because he was particularly fond of trees, Le Borde had fine specimens of mango, coffee, banana, guava and a rare Chinese pomegranate with a fruit that, mixed with sugar and sherry, tastes ambrosial.

The gardens, laid out in formal style reminiscent of Versailles, cover a vast tract descending in terraces from his palace to the valley below. Pergolas, rose-entwined arbors and fountains lead to the large stone basin, dotted with tree-covered isles. It was here that the ill-fated Carlotta and her ladies liked to bathe.

You can ride a bumpy burro a mile or two beyond town to see the oldest sugar mill in America, stopping on the way to browse about the shooting lodge and swimming pool in the neglected Summer palace of Maximilian and Carlotta, musing on the drama and futility of their short sojourn in Mexico.



Bermuda—Best Bet for Brides. Old and still always new, Bermuda could not be omitted from any list of "away from it all" places. Its many virtues—short distance from New York, warm, flower-scented air, varied outdoor sports and anti-nerve strain—make it a perpetual favorite holiday spot.

We suggest, for a complete change, that you take a house for your stay, whether it is for two weeks or six months. You can rent a tiny cottage on a private beach or a handsomely furnished residence in Hamilton. In the small one you will live in slacks, bicycling, swimming, lounging and even eating on your beach.

If you take a Hamilton house, you will enter into Bermuda social life, receiving for tea and bridge; accepting invitations for sails, tennis parties and dances—a stimulating experience that will net you an insight into the British mind and customs, and some life-long friendships.

One of Bermuda's favorite indoor pastimes is shopping in Hamilton for wonderful British sweaters and tweed, by the yard or tailored in Bond Street styles, English china and French perfumes, all at bargain prices, thanks to a low tariff.

Devote a day to sailing on a sloop around Bermuda's pale coral reefs, listening lazily to your skipper's droll narrative of the island's history, landmarks and gossip, and eat a picnic lunch on one of the tiny islets in your path. Another day, cross the island by miniature train, stopping as your fancy directs for a lovely view or a cup of tea. After a day of exploration on land and at sea, Bermuda will be forever familiar and dear to you.

Most Exciting Adventure: the sight-seeing trip on the ocean floor, at the Government Aquarium, where you get under a diving helmet and peep into the private lives of the denizens of the tropic deep.

(Continued on page 48)

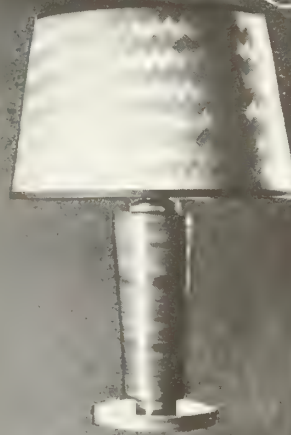
Merry Christmas

TO MY HOUSE
WITH

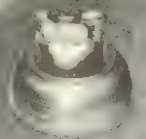
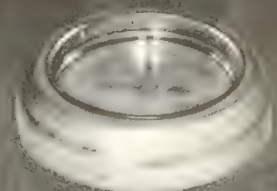
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Laminated Leather Lamp. Woven wood shade, leather trim. \$50.00

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A GAY CHRISTMAS BASKET



\$5.00

 A tempting array of delightful toiletries, 

nestled in a handmade, copper-riveted, spruce wood

basket of Early American  inspiration, that she'll

love for its own sake. A charming gift setting to



complement  the fragrant loveliness  of its

contents -- Toilet Water with atomizer, Bath Powder,

Toilet Soap, Bath Salts,  and Guest Talcum, all

entrancingly scented with piquant Old Spice, and

packaged in gay, old-fashioned containers Tote

 Basket containing four requisites . . . \$2.50. 

HOLIDAY OASES

(CONTINUED FROM PAGE 47)

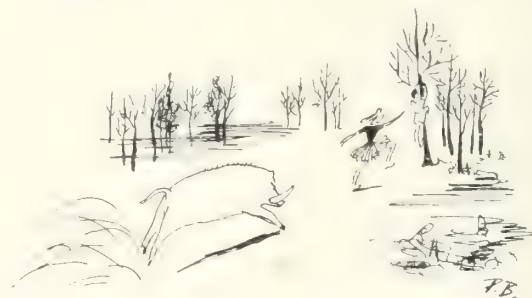


Miami Beach—Sunshine, Sand and Moonlight. You will appreciate Miami better if you escape from New York some blasty, icy day and fly down. After eight swift hours you step from the plane into sunshine so brilliant it caps the waves with white gold and ignites the scarlet hibiscus blossoms. You cross Biscayne Bay under huge cotton clouds; breezes tug at the yachts and speed boats slash the water, leaving behind streaks of white foam. As you near the beach, the pastel panorama of the hotels and villas appears, rose and gold and peach, marked off with tall swaying royal palms. Then, beyond, a flash of green Atlantic bound with white sand, and you are there.

You bathe, golf, sail and fish all day and dance under skies heavy with stars or ride about the beach by moonlight. It's fun to make up horseback parties to watch the sun rise out of the ocean, cooking breakfast afterwards over an open fire; and to bicycle to the woods nearby to net fantastic tropical butterflies.

There's the excitement of races at Hialeah, breathless jai-alai contests and fleet dog racing. In Miami, you can shop for corals and orchard-fresh fruit to send to friends up North; or visit the art exhibits overlooking the Bay. If you love food, be sure to have swordfish steak and pompano, Spanish style.

For drama, fly some weekend to Cuba or Nassau. And drive up to Palm Beach for dinner and dancing, returning along roads starred with night-blooming cereus. Drive down to Key West, marvelling at the miracle of the new highway across the keys and speculating about treasure hidden in Pirate's Cove.



Del Monte, setting for Sybarites. Californians have played at Del Monte and loved it for years and everyone else should know about its great beauty and grand facilities for fun. It's a fabulous 20,000-acre resort on the lovely cypress-bordered Monterey peninsula, where the weather is superb all year round.

Hollywood celebrities flock here for the polo matches and championship golf tournaments on the Pebble Beach course, gathering afterwards in the Del Monte Hotel for one of Jim Cullen's famous dishes, usually *sauerbraten mit kartoffel pflanekuchen*.

The Del Monte Hotel stages delightful outdoor luncheons each week on a terrace overlooking the Roman Plunge, where there are swimming and diving exhibitions to watch while you eat. If you want to entertain new friends, you can have cocktails or dinner for them in one of the hotel's chic private dining-rooms.

Riding is wonderful here. There's an excellent stable and you can roam over 100 miles of paths through the forest or along the Bay. If you love to fish, that can be arranged, out at sea or on a fish preserve at the headwaters of the Carmel River.

Del Monte's really big thrill is boar hunting in the dense forest several miles away. The boars are descendants of Russian beasts that someone brought to California years ago. They charge when one of their herd is wounded, so don't stray too far from your group!

Some of the stores
featuring



Verlys

Akron, O. The M. O'Neil Co.
Albany, N.Y. Van Heusen Charles Co.
Bakersfield, Cal. Malcolm Brock Co.
Baltimore, Md. James R. Armiger Co.
Baltimore, Md. Hutzler Bros. Co.
Berkeley, Cal. Yazdi Rug & Gift Shop
Beverly Hills, Cal. H. L. Geary
Billings, Mont. Elliot's
Boston, Mass. Wm. Filene Sons Co.
Boston, Mass. R. H. Stearns Co.
Bridgeport, Conn. The D. M. Read Co.
Brooklyn, N. Y. Abraham & Straus
Brooklyn, N. Y. Fred'k Loeser & Co.
Burlingame, Cal. R. R. Rorke
Chicago, Ill. Marshall Field & Co.
Cincinnati, O. H. & S. Pogue Co.
Cleveland, O. The Higbee Co.
Cleveland, O. Sterling & Welch
Columbus, O. F. & R. Lazarus & Co.
Dallas, Texas. Arthur A. Everts Co.
Dallas, Texas. S. Porter Logan
Dayton, O. Rike-Kumler Co.
Des Moines, Ia. Younker Bros. Co.
Detroit, Mich. J. L. Hudson Co.
Detroit, Mich. L. B. King & Co.
Detroit, Mich. Tuttle & Clark
Downey, Cal. A. E. Marker
Fitchburg, Mass. O. S. Rice Co.
Grand Rapids, Mich. Steketee & Sons
Hartford, Conn. G. Fox & Co.
Indianapolis, Ind. L. S. Ayres & Co.
Indianapolis, Ind. Chas. Mayer & Co.
Jersey City, N. J. Anlu Decorators
Kansas City, Mo. Hall's
Kansas City, Mo. Rob't Keith Furn. Co.
Kerrville, Texas. Lewis Jewelry Co.
Lake Charles, La. Kushner Bros.
Long Beach, Cal. Scott's Gift Shop
Los Angeles, Cal. Barker Bros.
Los Angeles. Broadway-Hollywood
Los Angeles, Cal. Bullock's
Los Angeles, Cal. The May Co.
Los Angeles. Parmelee Dohrmann Co.
Los Angeles, Cal. F. W. Rhodes Co.
Los Angeles, Cal. J. W. Robinson Co.
Louisville, Ky. Stewart Dry Goods Co.
Lynn, Mass. W. F. Newhall & Co.
Milwaukee, Wis. T. A. Chapman Co.
Minneapolis, Minn. The Dayton Co.
Minneapolis, Minn. Young-Quinlan Co.
Moline, Ill. C. I. Josephson
Newark, N. J. Kresge Dept. Store
Newark, N. J. Wiss Sons, Inc.
New London, Conn. L. Lewis & Co.
New York, N. Y. B. Altman & Co.
New York, N. Y. Ovington's Gift Shop
New York, N. Y. Stern Brothers
New York, N. Y. John Wanamaker, Inc.
Oak Park, Ill. Grable's Gift Shop
Oakland, Cal. H. C. Capwell Co.
Oakland, Cal. Chris. W. Holiday
Oakland, Cal. Jackson Furniture Co.
Oakland, Cal. Yellow Lantern
Oklahoma City, Okla. Baggett Co.
Oklahoma City. Kerr Dry Goods Co.
Omaha, Neb. H. P. Whitmore
Palo Alto, Cal. Homeware Store
Pasadena, Cal. Model Grocery Co.
Peoria, Ill. Block & Kuhl (Gift Dept.)
Philadelphia. Strawbridge & Clothier
Philadelphia, Pa. John Wanamaker
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Portland, Ore. Olds, Wortman & King
Providence, R. I. Tilden-Thurber Corp.
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San Francisco. City of Paris D. G. Co.
San Francisco. Podesta & Baldocchi
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Stockton, Cal. J. Glick & Son
Toledo, O. The Broer-Freeman Co.
Tulsa, Okla. Miss Jackson's Shop
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Washington, D. C. Woodward & Lothrop
Whittier, Cal. The Gray Gift Shop
Whittier, Kan. George Innes Co.
Windsor, Vt. Cabot Bros.
Worcester, Mass. Coghill's Inc.

THE FRONTISPIECE

The lavishly trimmed tree on page 10 is a tall Norway Spruce, by courtesy of Bobbink & Atkins, Rutherford, N. J. The gingerbread Santas and stars are Schraft's; all other ornaments can be found at W. & J. Sloane. Schwarz has the "Scarlett O'Hara" doll and the soldier-guarded phonograph; from Ethel Page are the white teddy bear, the felt giraffe and the woolly lamb. Wrappings are by the Hazen Paper Co. and Clem and Nixon Hall; tyings are by the Century Ribbon Mills.

THE BOOKSHELF

COMPILING A NEW NURSERY LIST. BY L. C. Chadwick. 96 pages. Chicago, Ill.: Published by American Nurseryman, 40c.

For some reason, the average gardener seems less ready to accept new varieties of shrubs, trees and other nursery stock than he is to try out the many flower novelties offered each season. Nurserymen, according to Dr. Chadwick, the author of *Compiling a New Nursery List*, continue to stock obsolescent varieties because they have so many calls for these plants. The author's object in his valuable little book is to effect a revision of the country's nursery lists which will provide gardeners with the newer and better shrubs and trees, thus weaning them away from the less desirable older types to which they still cling.

The book contains seven chapters, each dealing with a special type of shrub or tree. Each section is comprised of a short discussion of the desirable qualities to be considered in selecting stock of this sort, together with a selected list of the best plants available, a secondary list of worthwhile things for limited use, and a list of plants to be discarded entirely. Descriptive notes follow on many of the varieties mentioned in the lists.

Some sixteen pages are then devoted to lists of deciduous woody plants for every purpose. These lists are divided into groups as: Vines, Ground Covers, Shrubs, Small Trees, etc.; and under each are sub-headings with lists of the varieties suitable for varying purposes, soils and locations. Colors of flowers and period of bloom are given for flowering shrubs; color of foliage; character and color of fruit, and those whose fruit attracts birds.

In the *Standard Tree list*, habit, culture, uses and important leaf characters are included in the sub-headings. Owners of shrub gardens and shrubbery borders will find this carefully compiled little book very helpful in modernizing their garden pictures.

AMERICA'S GARDEN BOOK. By Louise Bush-Brown and James Bush-Brown. Illustrated. 1222 pages. New York City: Charles Scribner's Sons, \$3.50.

The brilliant jacket of this new encyclopedic garden book modestly announces it to be the most complete
(Continued on page 57)

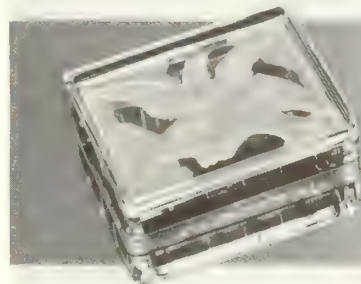


"Water Lilies" Bowl
Diam. 13 3/4"—\$6.50

"Gems" Vase—Height 6 1/2"—\$6.50



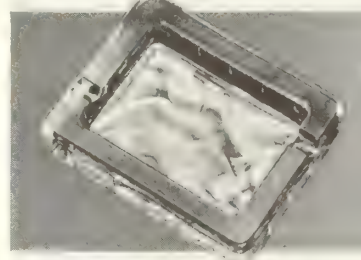
"Tassels" Bowl—Diam. 11 3/4"—\$4.00



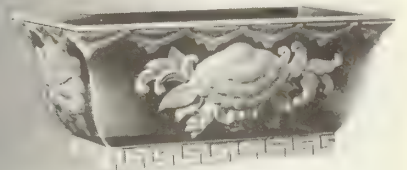
"Swallows" Cigarette Box
4 3/4" x 3 5/8" x 2 1/2"—\$3.00



"Mandarin" Vase
Height 9 1/2", Diam. 5-1/16"—\$12.50



"Swallows" Ash Tray
4 3/4" x 3 5/8" x 1 1/8"—\$1.00



"Chrysanthemum" Bowl
10 1/8" x 6 1/4" x 4 1/4"—\$10.00



"Wild Ducks" Bowl
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"Flowers" Bowl
Width 8 1/4"—\$10.00

The Gift that will be
Treasured for Many Yuletides

There is no token more worthy of giving than an exquisite piece of Verlys . . . Peerless in sculptural design, in glowing beauty, in perfection of craftsmanship, Verlys has well merited its reputation for masterpieces in glass . . . A classic collection of Verlys is now on display for holiday selection—including the newest conceptions, in the Chinese influence, shown right below . . . Verlys designs, all hand-moulded and hand signed, are available from \$1 to \$20. Write for interesting booklet, sent without charge. If Verlys is not obtainable locally, please write to us.

[All prices quoted are for Etched Crystal]

VERLYS of AMERICA, Inc., 342 Madison Avenue, New York

GIFTS FOR THE HOUSE



The "Admiral" — for the man who goes down to the sea in ships ... or would like to! Ask to be shown Super Gilbert No. 40, \$10.

*in a clock they
can count on
and a style they'll be proud of*



Here's simple classic beauty in solid mahogany. Formal enough for the drawing room yet intimately suited to milady's boudoir. Ask for Super Gilbert No. 25 ... \$7.50.



A classic motif streamlined to the modern tempo. An unusual time-piece for mantel, shelf, or table. Solid mahogany beautifully finished, gold-plated trim. Ask for Super Gilbert No. 30 ... \$7.50.



The trend towards simplicity of design is enhanced here by beautiful finish of rich wood (solid mahogany), etched metal dial, and gold-plated trim. Ask for Super Gilbert No. 35 ... \$5.

A Gilbert clock is one of those unusual gifts that you can be equally proud to give or to get. A rare find, these days, among low-priced Christmas presents!

Made by Gilbert of Winsted, clock makers to the nation since 1807, the Super Gilbert models shown here combine superlative craftsmanship with modern styling in a variety of models that are all real time-keepers. They range in price from five to ten dollars at leading jewelers and department stores everywhere. And you have your choice of either spring-wound or self-starting electric movements. . . . THE WILLIAM L. GILBERT CLOCK CORPORATION,* Winsted, Connecticut.

*Super-Gilbert
Clocks*

★
Clock makers to the nation since 1807



Camfield's De Luxe bridge table of figured mahogany with striped mahogany border has a depressed top to keep the cards from falling off. It is priced about \$12.50 at Abraham & Straus



Appropriate for almost any decorative scheme, this lamp has a sparkling crystal base and a twisted silk shade that comes in a neutral gray. It can be obtained at Ovington's for about \$48



A mushroom-shaped tôle table lamp by Lightolier comes in green or deep rose with a gold leaf border decoratively finishing off the edge of the shade. Ovington has it for approximately \$8



For the sideboard, the coffee table or as a centerpiece—this delightful little fruit bowl by Westmoreland in crystal, with its delicate lace design, can be found at R. H. Macy for about \$2

GIFTS FOR THE HOUSE

(CONTINUED FROM PAGE 50)



A grand gift for the sailorman in the house—Chelsea's nautical bookends of bronze. Clock and barometer set in a brass-spoked wheel. It can be obtained for about \$110 at Abercrombie & Fitch.



The magic of soil-less growth of plants is achieved by the chemical concentrate in the two bottles put up by Mineral Maid Products for about 60c, the pot about \$2.50. Peter Henderson



Verlys glass: Rose bowl about \$3 in crystal, \$4 in dusty rose; Ovington. Butterfly vase, about \$2.50 crystal; \$3.50 opalescent; Stern's. Jewel vase, about \$6.50 crystal, \$8 dusty rose; Altman



For collectors. Westmoreland's milk glass hobnail basket, about \$1; and a tiny condiment set including tray, vinegar cruet, pepper shaker, salt dish, about \$1.25 set. Macy (Cont'd on page 56)



Enduring Gifts of GOLDEN Colored DIRILYTE

THIS YEAR, the most cherished and unusual gift...reflecting your originality and good taste...is DIRILYTE. This new solid alloy tableware has the gracious brilliance and luster of fine gold, yet containing no gold...with the enduring qualities of the hardest metal, making it impervious to scratches and blemishes. The stately exquisite simplicity of the Empress pattern shown will give a lifetime of service, and blend with all periods of design.

You may now have service plates, platters, candlesticks...all hollow ware accessories to complement your magnificent DIRILYTE flatware...at prices actually less than high grade plated ware.

See this romantic new alloy, solid golden colored DIRILYTE, which delights hostesses and guests everywhere, at your leading jewelry or department store. Consider DIRILYTE for your most important gifts, and add a golden note of glamour to your giving.

Write today without delay for free new booklet, "The Romance of Dirilyte".

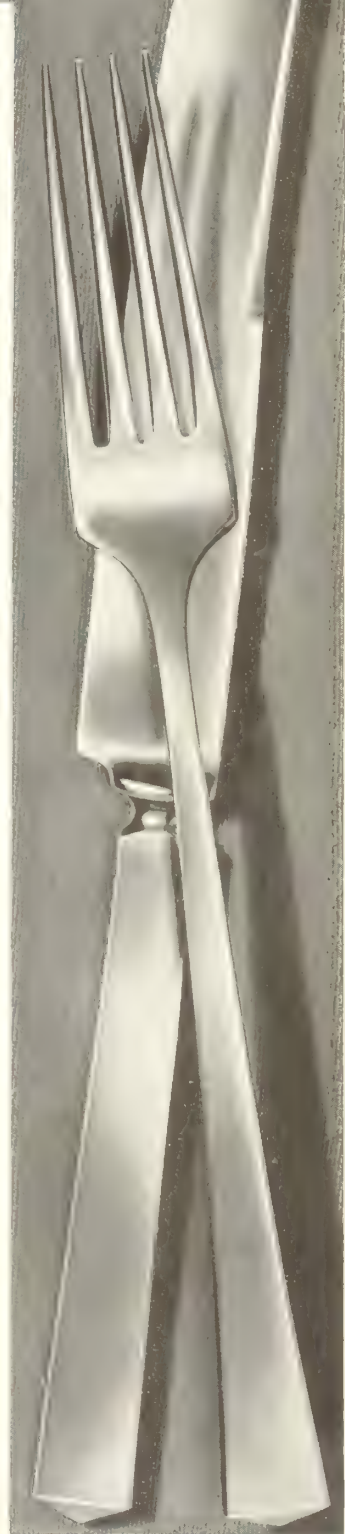
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*Our brochure "Furniture and the Connection"
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Baker Furniture, Inc.

(CABINET MAKERS)

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*A Gift of
Heirloom Loveliness*

AUTHENTIC MANORIAL
SOUTH...USED IN
"GONE WITH THE WIND."
"Heavy Clay". An
historic bedspread of
needlepunch embroidery... in the
dusty hues of beige,
green, rose. About
\$17.50.

THE exquisite, authentic quality of Cabin Crafts Bedspreads is the result of unhurried craftsmanship—the achievement of Southern craftswomen whose skill is a heritage generations old. . . . But entirely of this generation—of this very season—are the fresh coloring and styling of Cabin Crafts Bedspreads, whether applied to lovely heirlooms or the newest contemporary types. ☆ Exciting and practical, Cabin Crafts Bedspreads make ideal gifts. Priced modestly enough for the average Christmas budget. ☆ At the finest stores. If not available in your city, write Cabin Crafts, Dalton, Georgia.

FRESHWASH • COLOR-TESTED • WASHPROOF

Cabin Crafts Needle-stuff Bedspreads

All through

**How to get the most out of your
electrical appliances**

It's the shiny new appliances with slick lines and simple fittings that steal the show at Christmas time. Other gifts may be beautiful, rare and costly but the appliances "do things". They seem to do everything and do it well at the flip of a switch or the turn of a dial. They're the show-pieces of your collection.

That's just it—if they weren't such spellbinders it would be easier to see what you really have, easier to figure out just where they come into your picture. It's not so much what they do by themselves, as what you can do with them, for tricks are not enough. The novelty soon wears off and you find that using them gives a heavy-handed sort of Rube Goldberg effect instead of extra convenience. It's not so long after Christmas that they go up on a top shelf, along with last year's.



But they don't really belong up there, for a good appliance collection has all the makings of a light touch in living. Particularly in that kind of living which sets aside the old formal pattern with its rules for dinner in the dining room, callers in the drawing room and nothing out of place. The new kind of living can take dinner on the terrace or in front of the fire, it welcomes callers who end up in the pantry or downstairs in the dark-room. But in small houses this kind of living usually leaves little room for cooks. This is where the new appliances come into their own.

The instructions that go with each appliance are simple and easy to follow, but you must read between the lines to find what you are looking for, a way to make all the different appliances work their way in good living. You want a definite attitude about using them and, secondly, the right combination to use.

The attitude you develop by yourself, as soon as you catch on that these appliances are not shiny gadgets, but the "works" for a new kind of service. Learn to use each appliance for all it's worth, how to clean it and change the attachments; know the timing and the feel of each operation. It may take time but it's easier than learning to get along with a new cook.



Next you look over your house with a critically "electric" eye. Just where are you going to connect the appliances when you want to use them on the dining table, kitchen counter or in the living room? More outlets in better places is the only way to avoid that familiar festooned appearance. In the kitchen, install an electric strip with outlets every few inches, on the wall just above your work-tops. The dining table can be wired without affecting its appearance, so that the table appliances can be connected directly under the edge. The new serving carts and tables, which have built-in wiring to provide multiple connections from one outlet, serve the living rooms well.

Self-reeling cords are the thing to use on vacuum cleaners, floor waxers and electric irons. Once you have the outlets conveniently located, get an electrician to shorten the appliance cords to fit; there's no point in having enough cord to hang the family.



the year

Before you get going electrically, remember that you can be definite without being extreme. Too many conveniences can be terribly inconvenient, more trouble than they're worth. Maybe it's diminishing returns, maybe it's just that women are like that, but it's still true that some jobs are better done by hand. There's a lot to be said, by the psychiatrists as well as the old wives, for giving your mind a rest while you placidly peel potatoes or polish the silver. So hold out for yourself on those jobs where you like the old way best.

Which appliances you choose will depend on what foods you like and the way you live. If appliances to you still mean just toasters and coffee-makers, you don't know anything yet. Go and look at a good appliance display and then you will realize that you can name off your own kind of menus and be pretty sure of finding the appliances to go with them.

If yours must be three square meals a day with all the trimmings, get a good beater and mixer to take over the heavy work of beating batters, whipping, creaming and mixing. For families with the fruit juice habit an electric juicer, or juicing attachment for the mixer, is an absolute "must". And if you hold to the virtues of raw vegetables for young and old, you will want a shredder and high-powered juicer to grind out the vitamins. A preference for broiled foods—thick steaks and mixed grills—means that an electric table broiler will be your dish.

If you feed your family on pork and beans, get a bean cooker with a real crockery pot that turns them out brown. Substantial householders who keep a cold joint for the back-bone of the larder, can use an electric roaster to advantage. And so it goes—an electric freezer if home-made ice cream is a specialty of the house, a sandwich grill if the small fry want three-deckers every day.

Even the old stand-bys, toasters and coffee makers, now come any way you want them. You can have your coffee percolated, dripped or vacuum-made and then kept hot indefinitely. There are toasters to turn out melba-thin slices, work at rush-hour speed or keep the extra pieces warm. Waffles now come two at a time and egg-cookers are fixed so that a three-minute egg is always just that—a three minute egg—never more nor less.



The simple, good-looking buffet appliances can be used to carry you over the obvious problems of entertaining without service. With a full set of these you can be sure of hot plates, warm rolls, any number of entrées and fresh coffee for every party. If the current romantic revival strikes your mood, have chafing-dish parties, suppers right in the Period. You will find you can now turn out a better Newburgh or rarebit than made the Gibson Girl famous.

Afternoon tea, served single-handed, can be simple and pleasant if you use the new tea-maker or an electric kettle with your own tea service. After-dinner coffee is more enjoyable when you know that the pot will stay hot as long as you sit talking.

It's easy to let sleeping guests sleep, as late as they like, if you use your appliances to stretch the breakfast hour. Set up an English breakfast on the buffet with fruit, coffee urn, and hot dishes in the covered electric warmers—then you won't care if the last guest doesn't come down till noon.



How to have fun at your own party!



DOUBLE-QUICK WAFFLES BAKED 2 AT-A-TIME . . . AUTOMATICALLY



Surprise them
with:

Cheese Waffles
Buckwheat
Waffles
Gingerbread
Waffles
Pecan Crunch
Waffles
Chocolate Waffles
Apple Waffles

MANNING-BOWMAN
Twin-o-matic
TRADE MARK REGISTERED
WAFFLE BAKER

● "Isn't she clever! Why, I've never tasted waffles like these in my life!" Music to your ears. And, best of all, you, yourself, are having fun. Thanks to your new TWIN-O-MATIC.

All you do is give the little dial a hand—"tune in" for dark, medium or light waffles. That's all. No watching, no waiting, no fuss, no failures. TWIN-O-MATIC bakes full-size, golden, glorious waffles *two at a time*. Actually eight servings at one time. And each one deli-

ciously perfect . . . as you want it!

Give a surprise party for the family tomorrow. See the beautiful TWIN-O-MATIC today at your dealer's. Complete, \$16. Non-automatic model, \$12.95.

MANNING, BOWMAN & CO.,
MERIDEN, CONN.

Make Every Meal a Surprise Party. New Waffle Book full of intriguing recipes. Free at your dealer's. Or send us 3¢ postage.



Ask your dealer to show you automatic toasters, table grills, coffee makers, flat-irons and other Manning-Bowman appliances. Recognized quality for 75 years.

*Ask Your
Dealer or
Decorator*

TO SHOW YOU THE
EXHIBIT OF

*Exceptional
Furniture*

AT THE
JOHN STUART BUILDING

CREATED BY THESE
IMPORTANT DESIGNERS*



... Furniture different from anything ever shown before . . . Designed for people of better-than-average taste and moderate incomes . . .

The Stuart Showrooms are for dealers and decorators only. You may be admitted only if accompanied by your dealer or decorator—or upon his written request.

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RENZO RUTILI

JOHN STUART INC.
FOURTH AVE. AT 32nd STREET
NEW YORK

GIFTS FOR BED AND BATH



Pearl-Wick hamper of generous proportions; made of white wicker with pastel pyralin top and curved center panel. About \$5 at Gimbel



LEFT: Fiberglass woven-glass fabric bath curtain; fireproof and mildew-proof, cannot sag or absorb dirt. About \$25 at Marshall Field, Chicago. Right: Kleinert's quaint "Victorian" bath curtain, of heavy "Fleecenap"; about \$6 at Lord & Taylor



Chatham's Gift Box is of quilted white satin, its transparent front revealing two fluffy white "Newport" blankets, bound with four-inch satin ribbon. Nice for newlyweds; about \$35 at Lord & Taylor



Finest white Utica Percale sheets, in new blue gift box, are about \$3 each at Bloomingdale. Bates' "Charleston Mosaic", of authentic design, is loom-quilted, colorful; about \$6 at Macy. Hewitt heating pad has three temperatures, blue, peach or beige corduroy removable cover; about \$5 at Lord & Taylor. Detecto's new easy-to-read scale, white with chrome dial, black rubber pad, is about \$4 at Macy

Valenciennes
A DISTINGUISHED NEW
STERLING PATTERN BY
MANCHESTER



Manchester
STERLING
Guaranteed
BY THE
GOOD
HOUSEKEEPING

HERE are but a few of Manchester's tasteful patterns in Sterling—twenty-two in all. Select at your dealer's the one which complements your own taste. All services available up to 175 pieces in anti-tarnish rolls.

Hollowware to match most patterns may now be purchased at moderate prices. Write for pictures and price lists.

MANCHESTER SILVER COMPANY
PROVIDENCE RHODE ISLAND



CHRISTMAS GIFTS OF

ROYAL DOULTON



TOP O' THE HILL

PUP AND PLATE



BIDDY-PENNY-FARTHING



THE BEAUFORT

For gifts at Christmas, what can be more appropriate than Royal Doulton—famous for eight reigns? Elaborate service plates, dinner, luncheon, tea and breakfast sets in English Bone China and highest grade Earthenware. Also, as suggestions, figurines, models of champion dogs, playful puppies and character Toby jugs. Your dealer can supply you with the famous products of Royal Doulton. We invite your inquiry and will be pleased to send you the names of Royal Doulton dealers near you. Write for booklet.

WM. S. PITCAIRN
CORPORATION
Sole American Agents
212 FIFTH AVE., NEW YORK

MORE CHILDREN'S GIFTS



Two very practical gift suggestions for young craftsmen: Rosomax Campbell's soap carving set complete with an apron of gray cotton drill and a full set of tools costs about \$4 at Abercrombie & Fitch. The blue Indian Head overalls and well equipped carpenter's kit are priced at about \$2.50 complete from Young Books



Sterling silver for the baby: Reed & Barton's gold-lined silver mug is about \$7.50 and their cereal bowl and plate are about \$10 complete. Watson's Colonial set of knife, fork, and spoon are priced at about \$6 for the three pieces. From Brand Chatillon



The well-stocked pencil box is from Schwarz, about \$3.50. Tyrolean designs decorate the natural wood lunch box, about \$2.50, and also the book-ends, about \$2. Both from Young Books. Linen-bound burlap school bags, Rosomax Campbell, about \$2; Saks-5th Ave.



The Victorian ruffled bib in pastel handkerchief linen, the blue linen bib, laced with pink ribbon, and the very practical terry cloth bib with sleeves are all about \$1.50 from Alice H. Marks. They also have the cute terry cloth mitts for about \$.75 the pair



UNIVERSAL Christmas Gifts

"Make a Merry Christmas last the whole year through"

THRILLING to every woman, is the opening of Christmas packages. Think what it means when the gifts are UNIVERSAL Appliances in the New Devonshire Pattern — the last word in electric ware.

The handsome Percolator shown below makes seven cups of delicious drip coffee before the water boils.

Whether it's toasted sandwiches, chops, crisp bacon or waffles — a Sandwich Toaster, with its interchangeable grids, will do a variety of cooking right at the table.

The Devonshire Muffin and Bread Toaster toasts not only bread but buns and muffins as well. Opening the bread rack turns the toast.



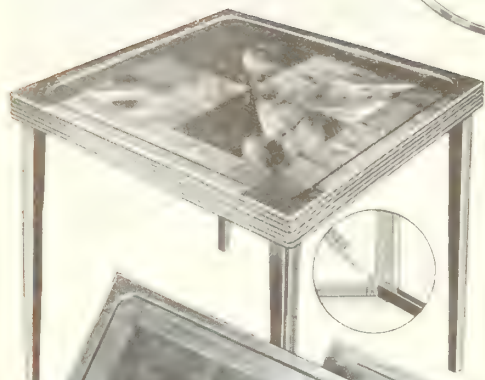
UNIVERSAL Devonshire Pattern

Waffle Maker also made to match

ASK FOR
UNIVERSAL
LANDERS, FRARY & CLARK
New Britain, Conn.

Camfield Intaglio BRIDGE TABLES

*An Elegant Table
for Town House
or Cottage Small*



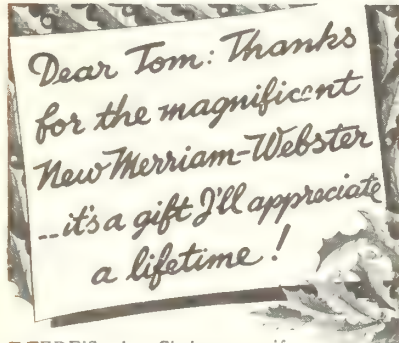
New . . . smart . . . unusually beautiful yet exceedingly practical, that's the Camfield Bridge Table with the exclusive Intaglio or recessed top that automatically raises cards into your hand as they are drawn towards you. Table tops are of deftly matched fine woods, with a mirror-like finish that's highly resistant to fruit acids, soap, water and liquors. The new, automatic leg locks eliminate unsightly angle braces . . . here is truly a fine furniture piece.

Send 10c in coin or stamps for booklet "entertaining" showing the entire Camfield line of Intaglio top bridge, cocktail tables and serving trays.



Illustrated above No. 50120 matched Swirl Mah. center. Stiped Mah. border. \$17.50. Left to right: No. 50119 Butt Wal. center. Stiped Am. Wal. border. \$17.50. No. 50115 Figured Primavera center with Stiped Primavera border. \$14.75. No. 50107 Figured Mah. center. Stiped Mah. border. \$14.75. No. 50113 Figured Am. Wal. with Stiped Am. Wal. border. \$14.75. and No. 50121 Figured Mah. center with Stiped Mah. border in Harvest Finish. \$14.75.

CAMFIELD MANUFACTURING CO.
GRAND HAVEN, MICHIGAN



HERE'S the Christmas gift that is welcomed by every professional man, business man, student. A whole library of knowledge in one volume. 600,000 entries—122,000 more than in any other dictionary. 3,350 pages. 12,000 terms illustrated. Prepared by 207 of the world's leading authorities.

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NEW INTERNATIONAL
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Second Edition

At your book dealer's; or write for free illustrated booklet to G. & C. Merriam Co., 290 Broadway, Springfield, Mass.



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A new kind of all-garden monthly magazine . . . by gardeners, for gardeners . . . every contributor a high-rank but never high-hat authority. Fresh, readable and practical, a wealth of sound usefulness from cover to cover . . . no flub-dub . . . no advertising. Readers' Digest size, convenient to handle and read . . . outstanding illustrations.

A perfect gift for man or woman, beginner or expert, with a garden large or small. 1 year, \$3; 2 subscriptions, \$5.

Real Gardening, New Canaan, Conn.

Edited by Robert Lemmon
Dept. G

In January
House & Garden
The
Gardener's Year Book
for 1940

On sale December 22nd

GIFTS FOR THE HOUSE

(CONTINUED FROM PAGE 51)



Added chic for the feminine bedroom—Lightolier's twin lamps of dusty pink glass have soft satin shades finished with small ruching. The pair can be obtained from Ovington's for about \$23



Just made for that little empty corner in the bedroom, Century Furniture Company's slipper rocking chair in an early Colonial design costs about \$48 and comes from W. A. Hathaway



The de luxe Fotofolio provides an orderly and systematic plan for preserving your snapshots. It comes in black leather in a convenient size from Marshall Field, Chicago. It costs about \$5



A huge oval tray, designed by Frances Martin, and matching collapsible stand can serve as an extra table or, without the tray, as a luggage rack. The tray is about \$12.50, stand about \$5; Ovington

ALVIN STERLING

To grace your table beautifully...correctly...for every occasion...

CHAPEL BELLS

BRIDAL BOUQUET

CHASED ROMANTIQUE

MAYTIME

ROMANTIQUE

DELLA ROBBA

MASTERCRAFT

GAINSBOROUGH

MARYLAND

ENGLISH ROSE

Lifelong association with sterling silver makes your choice of pattern all-important. Alvin Silver patterns are as flawless in craftsmanship as they are in style...and being sterling, they last a lifetime.

SEE THEM AT YOUR JEWELERS

FREE

We will be pleased to send complete descriptive price lists of our patterns. Check those desired and mail with name and address.

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| <input type="checkbox"/> CHASED ROMANTIQUE | <input type="checkbox"/> BRIDAL BOUQUET |
| <input type="checkbox"/> ENGLISH ROSE | <input type="checkbox"/> MARYLAND |
| <input type="checkbox"/> MAYTIME | <input type="checkbox"/> DELLA ROBBA |
| <input type="checkbox"/> MASTERCRAFT | <input type="checkbox"/> ROMANTIQUE |
| <input type="checkbox"/> CHAPEL BELLS | <input type="checkbox"/> GAINSBOROUGH |

THE ALVIN SILVERSMITHS

Makers of Exclusive Silver Designs for 30 Years
PROVIDENCE - RHODE ISLAND

WRAPPINGS & RIBBONS



More ideas for gayer gifts. Left to right, first row: Vari-color stars on white; blue Cellophane ribbon; Dennison. Red candlewick stars on white; red ribbon; Macy. Zebra stripes, crimson and white; deep blue bow; Lord and Taylor. Second row: Shiny blue checks on white, tied with Century's silver braid; J. L. Hudson, Detroit. Bold blue and white stripes, wound round like a barber pole, tied with Century's blue ribbon; J. L. Hudson, Detroit. Shiny red paper; pigskin thongs held with collar buttons; gift bells; Dennison.

MORE CHRISTMAS CARDS



More Christmas greetings—these for youngsters. Counterclockwise, Macy's coy veiled minx, a holly sprig atop her hat. Small Fry under the mistletoe, red-white-and-blue; National Alliance of Art & Industry. Macy's caroling choir boys, red and white on blue ground. Skating maid in scarlet and white on shiny back. Center, cherub ringing a crimson Christmas bell, on dark blue. Both, Gerard

THE BOOKSHELF

(CONTINUED FROM PAGE 49)

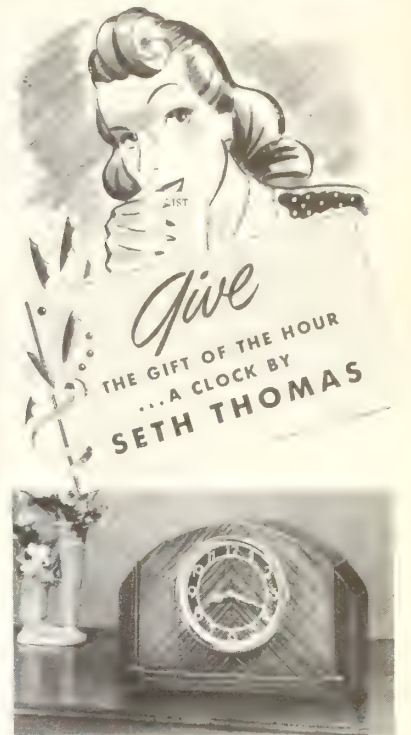
garden book ever published. The mere lifting of the weighty volume inclines the reader to believe the blurb even before studying the text. All joking aside, however, Louise Bush-Brown, Director of the Ambler School of Horticulture, and James Bush-Brown, the landscape architect, have done an excellent job in covering the garden field very completely between the covers of a single book.

Though comprehensive enough to be an encyclopedia, America's Garden

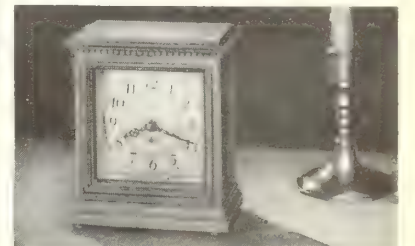
Book does not regiment its subjects in alphabetical order. The arrangement is more like that of Montague Free's recent horticultural guide which was entitled "Gardening". The Bush-Browns start out with Soil and Soil Improvement and pass on to design, construction, and then to plant materials. These are very thoroughly discussed with descriptions of recommended sorts, careful cultural instructions and lists accompanying each section.

(Continued on page 58)

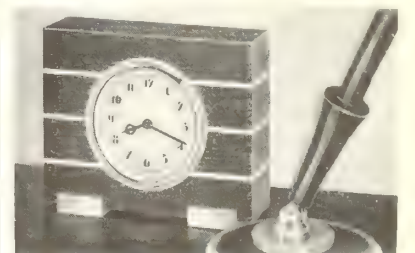
"WHAT CAN I GIVE THIS CHRISTMAS
...THEY SEEM TO HAVE EVERYTHING"



IF MOTHER IS A PROBLEM CHILD (or perhaps it's your wife or sweetheart), please her with this beautiful new Seth Thomas *Falsbury*. It chimes each quarter-hour. And its accurate mechanism is encased in a walnut cabinet with richly molded base. \$25.



TO ANSWER A MAIDEN'S PRAYER (or any girl's from 7 up), present this Seth Thomas French Provincial—the *Chaumont*. Truly designed from the period, it's a gift to be cherished for years. Light natural mahogany; dial with gold-colored background. \$9.95.



"BOYBOY!" THEY WILL SHOUT (dad, husband, or brother) when you give this Seth Thomas *Bengal*. It's in good taste on cabinet, mantel, or table in living room, or den. \$4.95.



Make a dash to your favorite store and see all the new Seth Thomas gift clocks, all in good taste for modern homes. Send, too, for an illustrated booklet to Seth Thomas Clocks, Dept. DD, Thomaston, Conn., a division of the General Time Instruments Corp.

SETH THOMAS
Clocks
FOR EVERY ROOM

KEY-WOUND AND SELF STARTING ELECTRIC



Welcome Guests The Modern Way!

Gracious living is enhanced with a Rittenhouse Door Chime. When the door button is pressed, rich, pleasing chime tones replace the nerve-racking noise of the ordinary bell or buzzer. The tonal beauty and graceful styling of Rittenhouse Chimes improve the attractiveness of any home. Easily installed, using regular door-bell wiring. Built to last a lifetime. An unusual and welcome Christmas or wedding gift. A year-round reminder of the giver.

Choose from a variety of new models...\$1.00 to \$50.00. Attractive finishes. Suitable for homes, apartments, offices, institutions, etc. Guaranteed.

Your electrical dealer, department or hardware store has them or can get them for you. Insist on getting genuine Rittenhouse Chimes.

Send postcard for free folder showing various models.

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INSTEAD OF BR-R-RINGS

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RITTENHOUSE

ELECTRIC DOOR CHIMES

Beauty IN YOUR BATHROOM

that Serves and Endures

You'll be proud to own this charming Pearl-Wick Hamper. —proud because it's so tastefully styled with the new "arched" front and sparkling pearl top and panel. And because it's built like the finest custom furniture.

And it's so luxuriously useful, too. One spacious compartment for the family's soiled linens, and a separate compartment for your personal silks. Made in all popular bathroom colors.

Pearl-Wick Hampers grace the bathrooms of over 1,000,000 homes.

\$4.95 Other models begin at \$2.98

At All Department and Housefurnishing Stores

PEARL-WICK HAMPERS

MFG. BY PEARL-WICK CORP., GLENDALE, BROOKLYN, N. Y.

FOR GARDENERS



Garden all year 'round in a window greenhouse. It fits over the window with simple bolts and screws; has a steel frame, rust-protected. About \$85 from Lord & Burnham, Irvington, N. Y.

THE BOOKSHELF

(CONTINUED FROM PAGE 57)

Of the many types of gardens—rock, wall, woodland, water, bog, herb, city, etc.—each has a separate chapter to itself with data on design, preparation of soil, suitable material and general care. Coldframes and hotbeds, indoor gardening, chemiculture, fruit and vegetable gardening are other chapter headings and of course there are sections on garden practice, tools and equipment and propagation.

A generous amount of space is devoted to diseases, insect pests and destructive garden creatures.

The ever-popular garden calendar closes the volume, together with frost maps reproduced through the courtesy of the United States Department of Agriculture.

Gardeners who want all their information in one book will find America's Garden Book an authoritative and well-arranged work by two writers who know their subjects and how to tell about them. Like most recent practical garden books, lists, tables and schedules appear frequently, providing quick and ready reference for the busy gardener who has little time to read.

VICTORIA ROYAL, THE FLOWERING OF A STYLE. By Rita Wellman. Illustrated. 321 pages. *New York City and London: Charles Scribner's Sons.*

Tentatively revived several years ago as an influence in fashion, Victorian today is having a triumphant renaissance in both decoration and couture. Yet, until the appearance of Miss Wellman's book, not a single authoritative volume has been written on these aspects of its case. And our knowledge of the style was confined to impressions vaguely associated with Hollywood revivals and Godey's Ladies' Book.

Written in a flowing style, packed tight with information, fully and authoritatively documented with an imposing bibliography, Victoria Royal traces the evolution of last-century decoration from the early 1800's to the turn of the century, in England, France and America, substituting fact for fancy.

This is no dry account of wax museum atmosphere, as it so easily might have been. Instead, a vivid running commentary on the personalities of the day, on their mores and manners, forms a

(Continued on page 59)

From an elm-shaded village of New England comes the



Seth Parker
CHAIR

from \$6.50

Named for the beloved character of radio fame, this fine chair expresses the true spirit and refinement of New England in its lovely charm and remarkable comfort... You will take our booklet, *Seven Years of Furniture*, showing many beautiful reproductions. Mail ten cents, etc. to the Vanderley Bros., Inc., Dept. HG-1

Vanderley Brothers, Inc., Grand Rapids, Mich.

THE BOOKSHELF

(CONTINUED FROM PAGE 58)

logical framework for the growth of various influences which made Victorian style the concrete symbol of its era.

Logically the book falls into three parts, one for each of the countries represented. It begins with a chapter on Queen Victoria and the surrounding influences which helped her to mold the life of the times. In the following chapters are described the part Albert played in shaping English tastes, and the enormous effects of his Crystal Palace Exhibition in 1851 on both the aristocracy and the man in the street. Later chapters deal with such decorative pied-pipers as William Morris and Eastlake, and the fantastic school of decoration typified by Alma Tadema.

In France, Victorian appeared as an aftermath to the accepted formalities of style which had flourished under Bonaparte and as a reaction to the smothering insipidities of the classic and romantic schools. Here again, the influence of two great national shows, the Paris Universal Exposition of 1855 and the World's Fair of 1867, were enormously important in shaping public tastes, for better or for worse. And France took to its bosom, in every level of society, the new stuffed goods "crammed full as a Vienna sausage...oozing tassels and fringe" and revelled in cast iron over-mantel decorations, and the "new" paper tapestries.

In America the repercussions of the dear Queen's era were felt in the combined Baroque and Gothic Renaissance atrocities of both architecture and decoration—behind the brownstone fronts of the cities, within the stuffy "front parlors" throughout the land. But the genteel elegance and sometimes atrocious taste of the early Victorian era began to wane at the close of the Civil War. And the influences of the English Eastlake and the American Whistler, intermingled, were overlaid on a developing American Victorian style.

All in all, the book is a fascinating comment on the allied civilizations of the last century which, apart from its tight-packed source material for decoration and fashion, is an interesting historical document, peopled with the flesh and blood of notables, which makes history live.

STORIES AND LEGENDS OF GARDEN FLOWERS. By Vernon Quinn. Illustrated. 245 pages. New York City: Frederick A. Stokes Co.

Vernon Quinn has carved out a niche for himself in the literature of nature by writing a series of volumes on the impractical phases of plants. His *Seeds, Leaves and Roots, Their Places in Life and Legend* are delightful books telling of the interesting forms, superstitions, legends and uses of these. Now comes *Stories and Legends of Garden Flowers*, a fitting companion for its three predecessors.

A chapter is devoted to each of the better-known flowers which are designated by their English common names. Mythology, national legends and superstitions throughout the world, occasional quotations from the poets and interesting bits of early history connected with each flower make up the text. Mr. Quinn's style is so simple that a child can read and understand every word. To the adult it may seem a bit too disconnected and obvious, the mind refusing to jump unassisted from a mythological legend to an early Italian superstition, a Russian folk custom or an American Indian belief. After a mental adjustment is successfully made, however, any flower lover will read the book through with interest, accepting philosophically its strange hodge-podge of fancy and fact, standing cheek by jowl in unexpected amity like the proverbial lion and the lamb.

One of the charming features of Mr. Quinn's series of books are the illustrations by Marie A. Lawson. She has made drawings and end papers for all the "legend" series and her distinguished style and active imagination are of unfailing interest. The title page decoration, chapter headings, tail-pieces and full-page plates depict in stylized form the plants discussed in the text, with the wild creatures of field and woods and the "little people" and mythological characters figuring in the many tales and legends.

EDITOR'S NOTE: The article on "Planting a White Bulb Garden" which appeared in Section I of our November issue was written by Klassina Keessen.

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BOOKLETS

(CONTINUED FROM PAGE 6)

MODERN FURNITURE is a charming loose-leaf portfolio showing room settings and individual pieces designed in the modern manner, for the graciously livable American home. It offers an individual decoration service for those who may be re-decorating or furnishing a new home. Send 15c. MODERNAGE, DEPT. G-12, 162 E. 33RD ST., N. Y. C.

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(AS THE SUPPLY OF MANY OF THESE BOOKLETS IS LIMITED, WE CANNOT GUARANTEE THAT INQUIRIES CAN BE FILLED IF RECEIVED LATER THAN TWO MONTHS AFTER APPEARANCE OF THE REVIEW)

HOW TO CHOOSE A FINE PIANO. Haddorff tells you all you should know about a piano under chapter headings of "So You're Going to Buy a Piano," "Portrait of a Good Piano," and "Now You're in the Store—Choosing!", and stresses the importance of tone, touch and certain preferred characteristics of design. HADDORFF PIANO COMPANY, DEPT. G-12, ROCKFORD, ILL.

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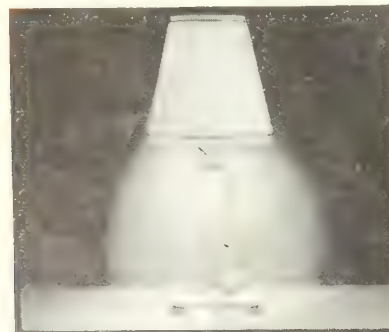
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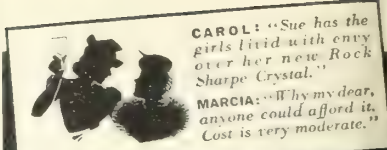
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